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FEBRUARY 19, 1905.

PIANO playing was the most prominent feature of the events of the past week, for we heard no less than seven pianists, namely, Reisenauer, Risler, Scharwenka, Backhaus, Schnabel, Ernesto Drangosch, and Gertrude Peppercorn.

A rare artistic treat was the piano recital by Alfred Reisenauer. This artist does not yet draw in Berlin. His recital was by no means as well attended as it should have been, which is strange, considering the way the public flocks to hear more celebrated and far inferior artistic offerings. Reisenauer is a distinct piano personality. His playing is warm, poetic and communicative. His tone is beautiful, capable of manifold gradations, and withal his sentiment is never morbid or sickly. His technic is clean and fluent, his finger work being the quintessence of crispness, and his pedalling is masterful. In Franz Liszt's "Années de Pélérinage," the Beethoven E flat sonata, op. 8ta, and three Schumann numbers Reisenauer displayed his best characteristics. It was deep and true playing, and Reisenauer surely deserves greater recognition on the part of the public than he has hitherto found here.

Edouard Risler is in many respects the antipode of Reisenauer. He has not the latter's poetry, sentiment and warmth. He is objective, but he has a breadth of style and at times a fire of delivery quite electrifying. If occasionally his playing seems rather sleepy, it is because he is conserving his energies in the less essential parts of the composition in order to work up a greater climax when called for. His tone is big and manly, he commands a wide range of dynamic power, and his conception is straightforward and healthy. Risler is essentially a sane performer, yet he is big and commanding in style, and his playing of the Beethoven sonata, op. 106, left little to be desired.

Wilhelm Backhaus at his first recital enhanced the favorable impression made at his début with orchestra. He played compositions by Bach, Schubert, Schumann, Liszt and Brahms, displaying pianistic and musical qualities of a very high order. Rarely does one see so young a pianist overcome technical difficulties with such ease. His touch is beautiful. The delicacy and dynamic subtlety of his tone shading, moreover, are worthy of great admiration. His taste is impeccable, his sense of rhythm very strong, his conception interesting, and in fact his whole makeup is thoroughly artistic. All Backhaus needs is soul and depth, qualities which in view of his extreme youth we may confidently expect him to attain with greater experience in life's school.

Xaver Scharwenka is seldom heard in Berlin's concert halls, which is a great pity, for he is not only a fine pianist, but also a musician of depth, of maturity, and of strong personality. At the "Elite" concert of Thursday evening he played two solos, the Chopin F minor fantasy and Liszt's rarely heard study, "Ricordanza," one of the "Transcendental Etudes," with complete technical mastery, with noble tone, and with much warmth. His interpretations were thoroughly in keeping with the spirit of the

compositions, and were flavored by his own individuality. Scharwenka is one of the busiest piano instructors in Berlin, being at the head of the piano department of the Klindworth-Scharwenka Conservatory, besides having a large class of private pupils, and it is a wonder that he finds any time for practice. It is a pity that a pianist of his calibre should not be heard more often in public.

Arthur Schnabel is steadily advancing in his art, and, in spite of his youth, he is today not far from the heights on which the gods of the keyboard stand. He played four sonatas, the Beethoven in C major, op. 3, the Chopin in B flat minor, the Schubert in B flat major, and the Weber in A flat, revealing in each ripe musicianship, maturity of conception, and finish of technic and beauty of tone. It was artistic piano playing of a high order, and through it all the leavening influence of Schnabel's strong personality was felt.

Gertrude Peppercorn appeared with the Philharmonic Orchestra, and played the Schumann and Tschaikowsky concertos and a couple of soli by Chopin. The young lady is a pianist of rare talent. She has a sure, firm technic, a good touch and a fund of temperament that stood her in good stead in the passionate Tschaikowsky concerto, which she gave with bravura and abandon. If her impulsive

produces beautiful mezzo effects, and, in fact, the greatest charm of her singing is in the softer tints. She sings with much feeling and with taste, and her rendering of the simple melodies made a very pleasing impression.

I was unable to attend Raimund von Zur-Mühlen's song-recital in person, but I am told that the singer drew a crowded house and that he sang with all of his old time charm of interpretation as well as with his well known mannerisms. Zur-Mühlen is not a great vocalist, but his interpretation is so artistic that, with certain limitations, he takes high rank. The applause was enthusiastic, and the singer was called out many times.

Karl H. Barth and Margarethe Wollmann, pupils of Professor and Mrs. Schmalfeld, gave a recital in the Künstlerhaus on Thursday evening, singing duets, lieder and ballads by Hildach, Sinding, Löwe, Franz, Bruch, Strauss, Mary Norris, Tschaikowsky and others. Mr. Barth is the possessor of a beautiful baritone voice, sympathetic and soft, yet powerful and penetrating. It is so thoroughly well schooled and so perfectly placed, moreover, that he sings with the greatest ease. In short his powers of endurance seem limitless. His delivery revealed warmth and intelligence, and had the true artistic ring. His work was much appreciated and warmly applauded.

Fraulein Wollmann has a pure soprano voice of pleasing timbre, and also remarkably well trained. She is musical and very much in earnest in her art, and, like Mr. Barth, full of promise for the future. Considering that this was the first public appearance of these two young artists they did remarkably well, and are to be congratulated upon their success. Professor and Mrs. Schmalfeld are also to be congratulated upon such an eminently successful demonstration of their method.

Another young singer, Lilli Menar, appeared for the first time in public in Berlin. The young lady is well known in private life as the Countess von Kanitz. She wishes in her public career, however, to stand upon her artistic merits alone; hence she has assumed the pseudonym of Lilli Menar. She has a soprano voice of beautiful quality, her high notes especially being charming. Her voice, also, has a dramatic timbre, and she sings with much expression. She does not pretend to be as yet a finished artist, but with further study she bids fair to become a singer of prominence.

Arthur Hartmann at his second concert in Beethoven Hall introduced two compositions that are new to Berlin, the slow movement from Tirindelli's violin concerto, entitled "Andante idillico," and a "Spanish dance" called "Tango," by Fernandez Arbós. The Tirindelli andante is a melodious movement, with many pleasing features. There are some individual harmonic touches in it, and the treatment of the solo violin is interesting. It was the more important of the two novelties, the Arbós piece being rather trivial, although it has a lively swing that made it "take" with the public.

Hartmann's principal numbers were the G minor sonata in its entirety, and the big A minor fugue by Bach, for violin alone, which were both played with breadth and authority, with impeccable technic and excellent tone production. Hartmann takes chords with remarkable cleanliness and precision. He has his own ideas of Bach, and they are always interesting. He also performed the air from the Goldmark concerto and Hubay's "Zephyr," which he delivered with all the delicacy and refinement the work calls for, arousing such enthusiasm that he was obliged to encore the number.

Fifteen new songs by Walter Meyrowitz were heard at a recital by Lisa Meyrowitz, with the assistance of Anton Sistermans. M. Meyrowitz evidently has much talent for



PROF. GUSTAV HILLAENDER,
Director of the Stern Conservatory, Berlin.

nature runs away with her at times, it is due solely to her youth and exuberance of spirit. With greater maturity and experience this fault will undoubtedly be overcome. She is already an artist of proud attainment and of greater promise.

Susanne Dessoir at her lieder recital presented an unusual and interesting program, made up of folk, dance, and children's songs by various composers, ancient and modern, arranged in part by H. Reimann. Madame Dessoir is a genuine artist and she caught and gave admirably the spirit of the different works, now naive, now sad, now gay and sprightly. She has a voice of large volume, but she also

the smaller forms of composition. There are individual moods in the songs, and the accompaniments reveal general musical knowledge and some interesting characteristics. They were ably sung by the two vocalists.

At the fifth and last concert of the Philharmonic Trio was heard Liszt's own arrangement for trio of his ninth rhapsody, called "Pester Carnival." This adapting of his own piano work to trio was a peculiar thing for Liszt to do, but the arrangement shows esprit and clever knowledge of the powers and limitations of the three instruments, and as a curiosity its performance in this form is justified. The work was admirably rendered by the three artists, as were also Haydn and Volkmann trios, and the Brahms A major sonata for violin and piano.

The Concert Direction Jules Sachs had bad luck with the last Elite concert, as of the four artists originally engaged only one, Frau Selma Nicklass-Kempner, actually took part. The others, Jan Kubelik, Otilie Metzger-Froitzheim and Saul Liebling, the head of the Concert Agency Sachs, and a distinguished pianist, were all prevented from assisting by illness. However, the substitutes secured were good ones, being Xaver Scharwenka in place of Liebling, Alexander Petschnikoff for Kubelik, and Emanuel Reicher, the famous actor, instead of Metzger-Froitzheim. These were compensations with which the public seemed well satisfied, for it appeared in large numbers and applauded heartily.

Francesco d'Andrade, the celebrated Portuguese baritone, was also engaged. He was in splendid form, and his rich, resonant voice was perfectly even throughout its entire range and was alike effective in tender and emotional as well as in the stirring dramatic tones. His delivery was noble and impassioned. In fact D'Andrade's vocal and dramatic art is the height of refinement and perfection, and although his real field is the opera—he enjoys the reputation of being the greatest Don Juan on the stage—yet his concert singing is no less enjoyable than his operatic work.

Petschnikoff played Vieuxtemps' "Fantasia Appassionata" and pieces by Glazounow and Tschaikowsky. He played with the beautiful, luscious tone for which he is so well known, with technical finish, with great warmth, and with a smooth, polished style that made the rather empty Vieuxtemps music thoroughly enjoyable. There is poetry in Petschnikoff's conception and his tone goes to the heart.

Frau Nicklass-Kempner sang with esprit and temperament, and with all the charm and refinement of conception that have made her famous as an interpretative artist. Time deals kindly with her. Her voice sounded as soft and fresh as of yore, her pianissimo in the upper tones being especially delightful, while her middle and lower registers yielded easily to all the many colored moods of her conception.

Of Scharwenka I wrote above in connection with the pianists, and Reicher, with his masterful, dramatic recitations, was admirable. All of the artists were stormily applauded.

A brilliant social and musical affair was the concert for the benefit of American Club and charity work in Berlin,

given in the Künstlerhaus on Monday evening. The artists who gave their services were the vocalists Katherine Wright, contralto; Mrs. J. O. Hannah, soprano; George Hamlin, tenor; Gwilym Miles, baritone, and the pianist, Frank La Forge. They were heard both in solo numbers and in Liza Lehmann's musical setting of "Omar Khayyam," called "In a Persian Garden."

The success of the whole evening was such as to stir both the enthusiasm and pride of the large and fashionable audience. Mrs. Hannah's artistic work, the deep fervor which always marks Mrs. Wright's singing, and the thorough musicianly qualities which have made George Hamlin one of our foremost American tenors, united with Miles' dramatic ardor of expression to make the whole production thoroughly enjoyable. In chorus the four artists were particularly effective, and they gave "In a Persian Garden" with a splendid abandon, well suited to the matchless revolt of thought and glowing color of expression that characterize the Oriental poem. The solo work of the song cycle was also rendered in excellent style, the work of Hamlin and Miles being especially fine. In fact, the work as a whole was given admirably on this its first performance in Berlin.

The other numbers of the program consisted of excellent solos by the performing artists, among which far from the least creditable was the playing of the twelfth Liszt rhapsody by Frank La Forge, who also accompanied all the vocal work with technical finish and sympathy of expression. In this part of the program Mrs. Hannah gave a fine performance of "Dich Theure Halle," while Mrs. Wright gave a deeply touching rendering of "Shadows," and Miles again showed his dramatic proclivities in the "I Pagliacci" prologue and his encore, "Danny Deever." Hamlin also gave a masterly, impassioned reading of Strauss and Dvorák songs, for which he was compelled to respond with an encore, "My Love is Like a Red, Red Rose." This he sang with a spontaneity, a free outpouring of true feeling that brought down the house. Altogether the colony and most of all the arrangement committee (which consisted of Rev. Dr. Dickey, Miss MacElwee, Mrs. Derrick and Miss Hunt), are to be congratulated upon the complete success of this American concert.

Gustave Hollaender celebrated on the 15th his fiftieth birthday, and at the same time his tenth anniversary as director of the Stern Conservatory. This interesting double celebration took place in Beethoven Hall before the entire faculty of the school, the pupils, prominent representatives of the press, and many of Berlin's leading musicians. Professor Taubert, the oldest instructor of the institution, made a speech giving a brief account of Professor Hollaender's career and the great work done by him at the Stern Conservatory. Then the best known and most popular of Hollaender's compositions were performed by the conservatory orchestra under the direction of Alexander von Fielitz and Gottlieb Noren. Madame Nicklass-Kempner, the head of the vocal department of the school, sang four songs; Max Modern and Harold Eisenberg played violin solos, and four young girls rendered the well known "Spinnerlied" for string quartet.

When Professor Hollaender became a director of the Stern Conservatory ten years ago it had 200 pupils.

Through his genial management it has expanded and improved to a remarkable degree, and today it numbers some 1,200 pupils and seventy teachers, and may justly lay claim to being the foremost school of music in Germany. Professor Hollaender has just the combination of artistic and administrative abilities to make him an ideal director. He is a violinist of reputation, a composer of renown, a good orchestra conductor, an excellent ensemble performer—in short, an all round, thorough musician. Personally he is very popular and much beloved by teachers as well as pupils. His record at the Stern Conservatory during these ten years is certainly one of which he may be proud.

At the next "Elite" concert of the Concert Direction Jules Sachs the chief attractions will be Lilli Lehmann and Moriz Rosenthal. At his fifth Berlin concert Rosenthal received remarkable criticisms—criticisms such as seldom fall to the lot of the reproductive artist in Berlin. For instance, that conservative paper the Neue Preussische Kreuz-Zeitung writes: "At Moriz Rosenthal's concert in the Philharmonie on Wednesday evening the applause reached awe inspiring dimensions, and his playing was awe inspiring, too. We have heard the concertos by Chopin and Liszt often enough, as we thought, at least, but with Rosenthal's performance of them we find that we never had heard them before, so proudly, so surpassingly grand, so enchanting was his playing. He leaves all other virtuosos behind. This was true especially in the Liszt concerto, which he played like a poetic and brilliant improvisation. None but such a double nature, which combines, like his, the greatest technician and 'Feuerkopf' that ever lived with the thinking and warm blooded musician, can produce such an effect. The crescendo he worked up in the last movement until the very end took our breath away, and the stormy applause was a relief. The Schumann 'Symphonic Etudes' he played with masterly art of interpretation, painting a charming picture of each variation, and yet with consummate skill making of them all a unified whole. The hair raising, thrice powerful climax in the last variation is only one of the many incomprehensibilities that Rosenthal offers his public."

The National Zeitung, the Kleines Journal, and other papers write in the same vein. The National Zeitung makes an interesting comparison between Rosenthal and Sarasate, saying that Rosenthal, formerly the phenomenal technician, has become the deep and serious musician, whereas Sarasate (who played the evening following Rosenthal's concert) has remained the technician only.

Jan Kubelik has been suffering with a severe attack of the influenza, and his health is so much impaired that he has been compelled to cancel all his engagements and go to the Riviera to recuperate.

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Louis Dimond, the young New York pianist and pupil of Rafael Joseffy, will make his Berlin début in Beethoven Hall on March 2, with the Philharmonic Orchestra, playing the Rubinstein and Schumann concertos, as well as several etudes and the B minor scherzo by Chopin.

Dr. Otto Neitzel played at the latest Leipzig Philharmonic concert Liszt's "Totentanz" and Paderewski's Polish fantasy, achieving great success. The Tageblatt and other leading papers speak of Neitzel in the highest terms.

Arthur Friedheim's new opera, "Die Tänzerin," had a moderate success only at its première in Cologne. The music is said to be "a cross between Liszt and Wagner" and "not melodious." The libretto deals with Alexander the Great and his love affair with a dancing girl. Diogenes, Demosthenes, Aristotle and ancient heroes of classic Greece appear in it.

The complete concert and opera list of the week is as follows:

SUNDAY, FEBRUARY 12.

Bechstein Hall—Lisa Meyowitz, vocal.
Beethoven Hall—Dutch Trio.
Philharmonic—Morning, Philharmonic Chorus Probe; evening, Philharmonic "Pop."
Royal Opera—"The Marriage of Figaro."
West Side Opera—"Curious Women."
National Opera—"Fidelio."

MONDAY, FEBRUARY 13.

Bechstein Hall—Pupils' recital by the Fessler Singing School.
Beethoven Hall—Raimund von Zur-Mühlen, vocal.
Philharmonic—Philharmonic Chorus.
Singakademie—Martha Gent-Malte, vocal; August Gentz, violin.
Hochschule—Walter Armburst, organ.
Royal Opera—"Tristan and Isolde."
West Side Opera—"Undine."
National Opera—"Rigoletto."

TUESDAY, FEBRUARY 14.

Bechstein Hall—Alfred Reisenauer, piano.
Beethoven Hall—Wilhelm Backhaus, piano.
Philharmonic—Large hall, Philharmonic "Pop"; small hall, Katie von Roerdann, vocal; Josa Hrdlicka, piano.
Singakademie—Waldemar Meyer String Quartet.
Royal Opera—"Der Roland von Berlin."
West Side Opera—"Curious Women."
National Opera—"Der Wildschütz."

WEDNESDAY, FEBRUARY 15.

Bechstein Hall—Benefit concert, Therese Behr, vocal; Panteo, violin; Bruna, tenor; Glynen, bass; Schnabel, piano.
Beethoven Hall—Anna Stephan, vocal.
Philharmonic—Philharmonic "Pop."
Singakademie—Elsa Schönemann, vocal.
Hochschule—Magda and Franz von Dulong, vocal.
Royal Opera—"Rübezahl."
West Side Opera—"Der Prophet."
National Opera—"Fidelio."

THURSDAY, FEBRUARY 16.

Bechstein Hall—Philharmonic Trio.
Beethoven Hall—Edouard Risler, piano.
Singakademie—Joseph Debroux, violin, with Philharmonic Orchestra.
Künstlerhaus—Karl Barth and Margarete Wollmann, vocal.
New Royal Theatre—Benefit concert.
Royal Opera—"Carmen."

West Side Opera—"Curious Women."
National Opera—"Die Fledermaus."

FRIDAY, FEBRUARY 17.

Bechstein Hall—Susanne Dessoir, vocal.
Beethoven Hall—Ernesto Drangosch, piano.
Philharmonie—Elite concert, Xaver Scharwenka, piano; Petschnikoff, violin; Selma Nicklas-Kempner and Otilie Metzger-Froitzheim, vocal.

Singakademie—Oratorio concert, George Schumann directing.

Royal Opera—"Rübezahl."

West Side Opera—"Curious Women."

National Opera—"Zar und Zimmermann."

SATURDAY, FEBRUARY 18.

Bechstein Hall—Artur Schnabel, piano.
Beethoven Hall—Gertrude Pepperson, piano, with Philharmonic Orchestra.

Singakademie—Gertrud Steiner, violin; Alexander Dallmann, vocal.

Royal Opera—"Margarethe."

West Side Opera—"Curious Women."

National Opera—"Gute Nacht."

Some fifteen years ago two youthful Russian vagabonds were wending their weary, barefoot way through the Czar's empire. Driven by the pangs of hunger these "Nachtsyl" habitués applied to the director of a wretched traveling operetta troupe for positions. The director tested their voices, engaged the one as a chorus singer and dismissed the other for total lack of voice and talent. The man who was engaged for the chorus on account of his fine voice was Maxim Gorki; the one who was rejected because of his total lack of voice and ability was Feodor Schaljapin, the celebrated bass, and today Russia's greatest singer.

ARTHUR M. ABELL.

Recital at the Virgil School.

A DELIGHTFUL and varied program was given by fifteen children of the Virgil Piano School, at 19 West Sixteenth street, Saturday, March 4, at 3 o'clock, in the recital hall of the school. These musically well trained children afforded much pleasure to the large audience of friends assembled. Any skepticism that might have existed as to the value of the Virgil method for children and beginners must have been dispelled and dissipated forever by the progress shown by these little ones and also by their effective playing before an audience. Several of these little tots used the Bergman pedal for children and it was really surprising how well they could pedal their pieces. This proves that children can be taught to use the pedal with good results with very moderate attention on the part of the teacher and can thereby greatly enhance the beauty and effectiveness of their playing.

We refrain from making special mention, as all did well; suffice to say that a number showed undoubtedly ability and musical talent, and that persistence in the course they have begun will win success. The names of the players are Horace and Dorothy Dow, Marjorie Houck, Robert Cully, Lucille Bentley, Janie and Marjorie Bartlett, Elizabeth and Jeannette Sciotino, Raymond Volek, Bert Garrison, Agnes Nobis, Marjorie Wilson, Norman Lemcke, Walter Abrahams and Emily Jesty.

DETROIT.

Detroit, Mich., March 3, 1905.

A MOST enthusiastic audience greeted Paderewski at the Light Guard Armory last evening. His program was a broad one, comprising selections from Bach, Beethoven, Schumann, Brahms, Chopin, Liszt, and also one of his own compositions, the nocturne, B flat, op. 16, No. 4. After the Chopin numbers he gave the third scherzo as an encore and played Liszt's rhapsodie, No. 14, as a final encore.

Fannie Bloomfield Zeisler gave a recital last evening in the Temple Beth-El. This concert was one of the number of the Temple course, which was inaugurated this season. Mrs. Zeisler's program was especially interesting, as she is one of the few leading musicians of today who believes in giving a few of the best productions of our modern composers a hearing in each of her concerts.

Samuel R. Gaines made his last public appearance in Detroit last Wednesday evening, when he furnished the program for the sixth organ recital, in the series arranged by H. P. C. Stewart. The Orpheus Club assisted Mr. Gaines.

Alberto Jonás, pianist and director of the Michigan Conservatory of Music, and Harold Jarvis, tenor, gave a recital last week in Kalamazoo. Both were obliged to furnish numerous encores.

Hilda Templin, Marjorie Cleland, Cora J. Hund, Zella Price, of Calumet, Mich.; Blanche Whiting, Gertrude Quay, Harry Boillot, F. Galusha and Master George Weadcock furnished the program for the Wednesday recital of the Detroit Conservatory of Music last week.

A return engagement of especial interest is that of little Franz von Vecsey, who certainly played himself into the hearts of all the music lovers of Detroit and will receive a greater welcome on this, his second appearance, than he did in his first, if such a thing be possible.

Alexander Krah, a German pianist, is spending a few days with his cousin, Mrs. Thomas B. Aldrich, before starting on a concert tour through America. While here Mr. Krah will be heard as soloist with the Detroit Symphony Orchestra.

E. H.

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HOTEL CECIL, LONDON,
February 22, 1905.

AS I pointed out in my last letter, it was the greatest pity that Victor Maurel should have selected Thursday afternoon last for the first of the two vocal recitals that he is giving in London. Monday, Tuesday and Wednesday were principally given up to small recitals which we could have missed without feelings of serious remorse; but on Thursday afternoon the London Symphony Orchestra gave its fifth concert, with Colonne as conductor and César Franck's symphony in the program. One is always sorry to miss any part of a Maurel recital, for he is certainly the greatest baritone of the day. His voice is still beautiful, while as a master of style he has not his equal. He included a number of old friends in his program on Thursday. Massenet's "Marquise," Tosti's "Ninon," Caracciolo's "Matinata," Verdi's "Quand' ero Paggio," and Paladilhe's "Mandolinata" are songs that he has sung here times without number, and it is to be hoped that he will sing them often in the future, for there is no one to compare with him in these or in anything that he attempts. As he is giving a second recital on Wednesday next, which will not, so far as I can see, clash with anything else, it will be possible to do fuller justice to the singing of this great artist then. A word of special praise, however, is due to Margaret Huston, a young mezzo soprano, with a charming voice, who appeared at Thursday's recital. I believe that she is a pupil from the Maurel Academy in Paris, and, if this is the case, it would appear that Maurel is able to impart some of his own perfect style to his pupils. Delbrück's "Un doux Lien" and Bemberg's "Neige" were certainly most charmingly sung. Abbas, the young violoncellist, contributed a couple of solos to the program.

The London Symphony Orchestra's concert was scarcely the most attractive of the series that this splendid band has given during the last few months. In spite of his great reputation, Colonne is a rather disappointing conductor. He has none of the wonderful personal magnetism that characterizes men like Steinbach, Nikisch or Weingartner, and his readings are never calculated to arouse his audi-

ence to any great pitch of enthusiasm. Like many French musicians, he has plenty of brilliance and show, but the deeper qualities are not there. His reading of the symphony was clear cut and brilliant enough, but it was rather hard and cold, and we have heard others here that have brought out the beauties of this great work more perfectly. His style was better suited in Berlioz's "Carnaval Romain" and the familiar selections from the same composer's "Faust." The only other notable feature of the concert was the production of a new caprice for violin and orchestra, by Dr. Saint-Saëns, called "Andalous," which was played by Johannes Wolff. Like all its composer's music, it is very well written and effective enough in its way. But if we were told that we should never hear it again we should not be plunged into the depths of despair.

There are probably no pianists so variable as those who also follow the calling of composer. They afford us a standing example of the impossibility of doing two things really well at the same time, for when the fever of composition is upon them they are apt to neglect their instruments and when they are seized with a fit of practicing they have to give up composing. Ernst von Dohnanyi is a case in point. When he was last in England he had, I believe, been wooing the muse for several months with some assiduity, and the result was that his playing was distinctly disappointing. Lately, however, he has improved again, and he played better at his recital at the Aeolian Hall on Friday afternoon than he has played for years. When he is at his best, Dohnanyi is certainly one of the finest artists alive. His reading of Brahms' sonata in F minor, with which he headed his program on Friday, was quite the reverse of Teutonic, and, to my mind, it was none the worse for that. The average German is apt to make the music not a little stolid and austere. But Dohnanyi sees it through Hungarian spectacles, and, as he plays it, it is full of warmth and life. Beethoven's andante in F, too, suits him to perfection, and we do not often hear the little piece played with such real tenderness and charm. As a composer, he was represented by his own variations and fugue on a theme by "E. G.," which, unlike only too many variations, have beauty as well as ingenuity to command them.

The modesty of these violinists really knows no bounds. The latest of them, a Hungarian gypsy named Karcsay, who gave an orchestral concert at the Queen's Hall on Friday evening, informs us that he is "the best that the Hungarian nation has to offer." Merely Hungary, observe; not the world. He only sets up as a competitor with Joachim, Hegedüs and the many fine players who come from that musical land, and makes no attempt to wrest the laurels from the brows of Fritz Kreisler, Kubelik, Sarasate and others who hail from less favored countries. In point of fact, Karcsay is all very well in his way, but he is far from being a great artist. He devoted his program on Friday entirely to Hubay's music, which he plays cleverly enough, but I doubt whether he would make much of a Beethoven, Brahms or Mendelssohn concerto. He has plenty of fire and go, but his playing is coarse and his tone is often rough. He will have to improve a great deal before he can be regarded seriously as a fine violinist. His accompaniments were played by a new orchestra which calls itself the International Symphony Orchestra and is conducted by Gustave Jaeger. It seems to be a fairly efficient body of instrumentalists, but it played so modest a part in the program that it is impossible to say exactly what its capabilities may be. The accompaniments to a few Hubay concertos and an overture by Erkel do not put a very severe strain upon an orchestra's powers.

Carreño gave a very stiff program at her recital at the Bechstein Hall on Saturday afternoon. Not many men would care to attack Beethoven's "Sonata Appassionata," that by Chopin in B minor, and Schumann's "Etudes Symphoniques" in quick succession, but the severity of the task did not seem to trouble her in the least and she was almost as fresh at the end as she was at the beginning. For years everyone has said that Carreño's gifts are positively masculine, and there is really no other way of putting it. She has a man's technic and a man's grasp upon the music that she plays. Her performances on Saturday were not merely brilliant—they were thoroughly intellectual and worthy in every way of her reputation.

Tuesday afternoon Boris Hambourg, the young violoncellist who has made such a sensational success this season, gave his third and last recital at the Bechstein Hall, playing, among other things, Beethoven's sonata in A, in which he was joined by Charlton Keith, and D'Erlanger's "Andante Symphonique." The hall was crowded and the enthusiasm immense. There is no doubt Mr. Hambourg has a brilliant future before him.

In the evening Madame Koenig gave a piano recital at the Aeolian Hall, at which she played, for reasons best known to herself, a number of transcriptions of scenes from the "Ring."

Wednesday afternoon Gladys Naylor-Carne gave a piano and violin recital at the Bechstein Hall, playing both instruments herself. In the evening S. Webster gave a vocal recital at the same hall, while in the afternoon a vocal concert was also given by Mme. O. M. Hildebrandt at the Steinway Hall.

Thursday evening the Royal Choral Society gave a performance of Berlioz's "Faust" at the Albert Hall, which



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He played the "Wanderer" melody in the adagio most delightfully, with a true appreciation of its rare poetic value. *** He is evidently a genuine musician.—*New York Evening Post*.

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standing, and with the polish of a virtuoso who has a delicate sense of style.—*New York Globe*.

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would have been all the better for a few more rehearsals. Some of the bigger choruses were well enough sung, but the chorus of sylphs suggested nothing daintier than a chorus of giantesses. The critic of one of the evening papers, by the way, made a quaint slip of the pen when speaking of this performance. "We praise with great legitimacy," he said, "last night's performance, at which the Margaret, the Faust, the Mephistopheles and the Brander were respectively taken by Ben Davies, Dan Price, Suzanne Adams and Harry Dearth." It only remains to be said, of course, that Mr. Davies' Marguerite was the very picture of sweet maidenhood, and that Suzanne Adams quite realized all the cynicism of the part of Mephistopheles.

Strauss' "Symphonia Domestica" is to be produced at the Queen's Hall Symphony concert of Saturday next.

The need of another concert hall, now that St. James' Hall is in process of demolition, will be partly met by St. George's Hall, Langham place. This hall, which has lately been practically reconstructed, used to be the home of the famous German Reed entertainments, of which Corney Grain was one of the shining lights. Lately it has been occupied by Maskelyne and Cook, the conjurors and illusionists. Its acoustic properties are excellent and it has a seating capacity of about 1,000. It will, however, only be available for concerts for a portion of the year. L. Rainbow has engaged it for a series of ballad concerts beginning on March 1.

The death of Edward Dannreuther, which took place a few days ago, will be deeply regretted. He was not only a very gifted pianist and one of the most valued members of the staff of the Royal College of Music, but he also took a very active part in London musical life. It was very largely through his enthusiasm that Wagner's music became appreciated in England, and he was one of the leading lights in the old Wagner Society. He was born at Strasburg in 1844 and received his early training at the Leipsic Conservatory. When quite young, however, he decided to take up his abode in London and he made his first public appearance here at one of the Crystal Palace concerts in 1863.

ZARATHUSTRA.

LONDON NOTES.

Dora Bright (Mrs. Knatchbull) will give two orchestral concerts, assisted by members of the London Symphony Orchestra, on March 22 and April 3. The programs will include piano concertos by Bach, Mozart, Beethoven, Schumann, Chopin and Ferdinand Hiller. Landon Ronald will be the conductor and Edward German will conduct his "Gypsy Suite" at the second concert. A third concert of English music for piano and orchestra will be given later.

Ivy Angove, a young violinist, will give a concert at the Queen's Hall on Wednesday, assisted by the London Sym-

phony Orchestra, conducted by Landon Ronald. She will play concertos by Paganini and Dvorák and Saint-Saëns' "Rondo Capriccioso." Miss Angove has studied under Wilhelmj at the Hampstead Conservatory and Prof. Hans Wesseley at the Royal Academy of Music. Lately her studies have been pursued at Prague under Sevcik.

Alys Bateman, who has been meeting with great success on her provincial tour, will give a recital at the Bechstein Hall tomorrow evening, when she will be assisted by Dr. Theo. Lierhammer, Siegmund Beel and Dorothy Maggs.

Emil Sauer will make his reappearance in England at the Queen's Hall Symphony concert on Saturday next, after which he will proceed to Spain to fulfill several engagements. He has recently been decorated by the King of Spain with the Grand Officer's Cross of Alfonso XII, and has also received from the King of Portugal the Cross of a Commander of the Order of Christ. Herr Sauer has lately been touring through Russia, Hungary, Roumania and Germany, and arrived in London from Paris today.

Signor Mancinelli will again be at Covent Garden this year, but, by permission of the Opera Syndicate, he will leave London about the middle of June to fulfill an engagement to conduct an Italian opera season at Rio de Janeiro from the middle of July to the end of September. His new cantata "Saint Agnes" will be produced at the Norwich festival in October.

It is said that Victorien Sardou has consented to write the libretto of a new opera for Mascagni, and that this will be a historical drama, the scene being laid in Venice at the time of the Renaissance.

Concerts for the Week Ending February 25.

MONDAY.

Chamber concert, Leighton House, 5. Marion Coyle's vocal recital, Bechstein Hall, 8:30. Monday Subscription Concert (the Hotel Trio), Aeolian Hall, 8:30.

TUESDAY.

Marie Hall's recital, Queen's Hall, 3. Alys Bateman's second recital, Bechstein Hall, 8:30.

WEDNESDAY.

Royal Academy of Music students' chamber concert, Queen's Hall, 3:15. Leon Sametini's violin recital, Bechstein Hall, 3:15. Ivy Angove's orchestral concert, Queen's Hall, 8. Concertgoers' Club Discussion, Prince's Galleries, 8:30. Ethel Rooke's violin recital, Bechstein Hall, 8:30. Sibyl Noble's humorous and dramatic entertainment, Queen's (small) Hall, 8.

THURSDAY.

Harriet Solly's concert, Bechstein Hall, 3. Grand Chair Eisteddfod, Royal Albert Hall, 7. Broadwood concert, Aeolian Hall, 3.

FRIDAY.

London ballad concert, Queen's Hall, 3. Dohnányi's recital, Aeolian Hall, 3. Miss Grainger-Kerr's recital, Aeolian Hall, 8:15.

SATURDAY.

Symphony concert, Queen's Hall, 3. Albani concert, Crystal Palace, 3:30. Curtiss Concert Club, Bechstein Hall, 3:30.

THE PHILADELPHIA ORCHESTRA.

PHILADELPHIA, Pa., March 5, 1905.

THE fourteenth concert of the Philadelphia Orchestra will be given at the Academy of Music next Friday afternoon and Saturday evening. The program announced, with the exception of an early symphony of Beethoven's, bears the strong accent of modernity in thought and construction. The numbers to be given are Wagner's "Faust Overture," Beethoven's second symphony, Charles M. Loefler's fantasy for 'cello and orchestra, Lalo's rhapsody No. 1, a scherzo by Felix Draesecke, and Liszt's "Les Préludes." Alvin Schroeder will be the soloist.

Tom Karl's Concert.

TON KARL, the well known tenor, gave a concert at the Waldorf-Astoria Tuesday afternoon of last week. A distinguished audience applauded him and his assisting artists in a program that embraced numbers from Schumann to Donizetti and from Gottschalk to Holmèa. Besides three groups of songs, Mr. Karl sang in two duets and a trio. After Arthur Voorhis, a resident pianist, played the "Arabesque" by Schumann, and the almost forgotten "Tremolo" study by Gottschalk, and followed with Schumann's "Warum" as an encore, Mr. Karl appeared. The popular singer got a hearty reception. He sang in the course of the afternoon "Her Heart" and "The Rainbow," two clever songs by Mr. Voorhis; a Donizetti aria, "Una Furtiva Lagrima," three Irish songs, with harp accompaniment played by Josephine Sullivan; "All for You," by D'Hardelot, and "Over the Desert," by Kellic. It was in the Irish songs more especially that Mr. Karl was at his best. His voice responded well, too, in the old Donizetti aria. Mr. Karl remains a fine exponent of the old Italian style of singing.

Lillie Birmingham, the contralto, sang the aria "Amour, Viena Aider," from "Samson and Dalilah," and two French songs, "La Fiancée," by René, and "Threnodia," by Augusta Holmès.

Bertha Harmon, just back from an extended tour, sang with powerful soprano volume one of Dvorák's gypsy songs, "At Parting," by Rogers, and two Schumann songs, "Du bist wie eine Blume" and "Widmung." Mr. Karl and Mrs. Birmingham gave two effective duets, "Is it My Jean," by Maude Valerie White, and "La Notti," by Milliotte. Miss Sullivan played harp solos. The concert closed with the singing of a trio by Costa, "Vanne Colei," by Mrs. Harmon, Mrs. Birmingham and Mr. Karl.

Let a good word be spoken for the accompanists; there were three. Mr. Voorhis accompanied for his own songs, Genevieve Moroney played for the contralto and Alice Bates for the soprano and tenor.

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CINCINNATI.

CINCINNATI, March 4, 1905.

FRITZ KREISLER, soloist of the Symphony concert, on February 24 sustained the claim which his admirers were anxious to concede to him, that he is in the front ranks of the violinists of the present day. He has tone, virility, naturalness, and yet he is full of healthy poetry—poetry that has on the face of it the ruddy glow of youth, courage and inspiration. His playing of the Beethoven concerto was something long to be remembered. The orchestra was in magnificent form and may reasonably be proud of its work. The elasticity with which the divisions played together was remarkable. The prelude, choral and fugue (Abert)—of Bach was never played better before—with such religious atmosphere and stateliness in the choral and rhythmical grasp of detail in the prelude and fugue. The triumph of the orchestra was readily recognized in the Berlioz "Symphonie Fantastique"—each mood in the first movement was beautifully expressed, and remarkable was the freedom and plastic ease with which the entire harmonic structure of the movement flowed. The dance rhythm of the second movement was given with grace and piquancy, and the pastoral poetry of the third was striking. The fourth and last movements, with their bizarre and startling effects, made an impression of individuality and authority that few conductors outside of Mr. Van der Stucken in the interpretation of Berlioz possess.

The first chamber concert given by Philip Werthner, pianist, in conjunction with the Schliewen-Sternberg String Quartet, was an exceptionally interesting musical event at the rotunda hall of the Hotel Alms. The ensemble numbers were a group embracing "Unruhe" and "Erklaerung," by Raff, and a Cherubini scherzo, and the immortal Schumann quintet for piano and strings. The quartet is composed of Jacques Sternberg and Richard Schliewen, alternating as first violin and viola; Gustave Hagedorn, second violin, and Charles Sayre, violoncello. Their work showed considerable proportion, but lack of finish and spontaneity. In the quintet firmness of rhythm and absolute cleanliness of technic were absent quantities, and the ensemble between the pianist and strings was not always firmly established, notably in the scherzo and allegro. The Cherubini scherzo was among the best played numbers. Mr. Werthner presented two solos, the Wagner-Liszt "Liebestod" and Wagner-Bendel "Siegmund's Love Song," from "Walküre." In both he displayed a great deal of virtuosity, which would have been improved by a little more singing quality in the carrying of the beautiful melody. Del Martin Kendall, soprano, shone conspicuously as one of the assisting soloists. She was in splendid voice, and gave "Elsa's Dream" with much temperament and dramatic intensity. In a subsequent group of songs she sustained her versatility, singing Mozart's "Neue Freuden, Neue Schmerzen," with fascinating chic and archness. Her singing of "Liete Signor" was also an artistic performance. As an encore she sang "Les Filles de Cadix." Mr. Werthner's encore was the Chopin nocturne, F sharp.

The dissatisfaction of the May Festival Chorus and hundreds of prominent citizens about the abrupt abandonment of the Thomas memorial concert has been the musical sensation of the hour.

The statement of Edward Rawson, of the chorus com-

mittee, that the management of the Chicago Orchestra canceled its engagement on the ground that it had new and unexpected work to do at home was taken in good faith, but that something extraordinary happened was revealed on the best authority and the disturber of the harmonious proceedings was not an "outsider," as was intimated by the president of the Festival Association, but a prominent member of the festival board, who at a recent meeting of that body openly declared himself against the giving of the memorial concert, saying that it had not the sanction of the board; that the program was a lot of "hash," and that it would make Thomas turn in his grave to listen to it, whereupon the director left the meeting.

It is said that the management of the Chicago Orchestra was informed how matters stood, and that it would be advisable for it to pull out gracefully and cancel the engagement.

Back of it all lies the opposition to the local conductor, Edwin W. Glover, on the part of some of the members of the board. One of these has a special feeling against Mr. Glover on account of an incident which happened at the last May festival.

One of the members of the Festival Chorus, a prominent business man, who has been an enthusiastic supporter of the organization for years, is authority for the statement that the members are so indignant and worked up over the failure of the project that some concerted action is to be taken at next Monday's mass rehearsal to demand an explanation from the festival board of directors as to why the memorial was called off. This member of the chorus made the following explanation:

"Rumor has it that the Chicago Orchestra would have been glad to come to Cincinnati and give their services in a memorial to Thomas. The Cincinnati May Festival Chorus originated the idea of the memorial to Thomas, and it was done with a rising vote at one of the rehearsals. The members each pledged \$2 for expenses, while many of the members well able to afford it stood ready to give almost any amount to make up any deficit. The Chicago Orchestra were glad and willing to offer their services and arrangements had been made by President Zimmerman, of the C. H. & D., to provide transportation for them without cost. Members of the Orpheus and Apollo clubs came back into the chorus and gave up their time to attend several rehearsals. Some of the older members of the chorus, like Edward Goepper and others, attended the rehearsals again, out of sentiment for what the project meant."

"After the news was read out at last Monday's rehearsal, some of the members of the chorus have been investigating, and the chorus believe it is due to them that an explanation be forthcoming from the board. At the rehearsal on Monday night, it can be almost said with certainty, there will be some action taken to demand this explanation. It has been stated that some outsider was responsible for raising all the disturbance. We do not believe that it was an outsider. There are those who have heard that the action of the Chicago Orchestra was due to the suggestion of a member of the board opposed to the memorial on account of the fact that the board was not consulted, and had not sanctioned the project officially. Rumor also says that the plea of a different arrangement of dates given as the cause of cancelling of the Chicago Orchestra's offer to play here was just a graceful way of backing out at the suggestion from Cincinnati."

The second Orpheus Club concert in the Auditorium presented a breezy and buoyant program, with Charlotte

Maconda, soprano, as the soloist. Edwin W. Glover had constructed the program with admirable taste, and after giving the bulk of it to lighter things he showed in the cast "March to Battle," by Lund, that the chorus could rise to loftier and more dramatic heights. For this very season and to prove its mettle the chorus seemed to do its best work in the last. The crescendos reached a genuine fortissimo, and one could not help realizing that the singing was imbued with enthusiasm and inspiration. Mr. Glover may well feel proud of his organization, for it reached an admirable degree of finish with a balance and proportion in the voice divisions that is seldom found. It is a body of voices with its splendid material that is become remarkably plastic in the director's hands. And it is a chorus that sings with brains and heart.

Georg Kruger and members of the Kruger Conservatory of Music faculty gave an exceptionally artistic concert on February 22 at the Scottish Rite Hall. Georg Kruger led his forces in a double group of piano solos, which he played with individual grasp and virtuoso capacity. Especially beautiful and well contrasted was the "Butterfly" etude of Chopin, and the Chopin polonaise. A flat major, he read with positive brilliancy. Mr. Kruger's singing tone was elicited from the keyboard in the most difficult passages, and he proved himself in every way an artist of pronounced pianistic ability. Alma Ribolla did some brilliant work and showed herself to be a most accomplished artist, possessing not only merely a pleasing and flexible voice but a well-matured method. Especially beautiful was Dudley Buck's "In May Time." Mr. Sternberg proved himself an artist of charm in the sonata by Rubinstein. Mrs. Kruger as solo pianist in Liszt's glorious "Hungarian Fantasie," for piano and orchestra, displayed both technic and poesy, and delighted the public. The elocution of Jeanette Kling Oppenheimer was also of high order, both in pathos and in humor, neither of which was overdone, but just of that temperate beauty which convinces.

The young man who at the present time is holding the centre of the stage, musically speaking, in the city of Dayton, is Henry Ditzel, who returned to this, his home, only two short years ago, after having spent nearly five years abroad. Not only as a pianist of masterful resources and admirable schooling, but as a composer he has been attracting attention and commendation here from the numerous lovers of what is best in art. For there are those in the Gem City to whom the petty and puerile does not appeal, and who enjoy serious study of things musical.

A. Hamond Hinkle, president of the May Festival Association, will probably close an engagement with Colonne, the distinguished French conductor, to be the musical director of the next Cincinnati biennial festival.

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ful engagements in New York, Philadelphia, Columbus, Detroit, Wheeling, W. Va., Pittsburgh, Allegheny and Cincinnati. This military band caters both to the popular and classic taste.

George Rogovoy, 'cellist, and Isidor Kohon, violinist, among the latest acquisitions to the Symphony Orchestra, made their Cincinnati début on Wednesday evening, March 1, at the Odeon. They were assisted by Martha Diekmeier, soprano, and Clarence Adler, pianist, in an interesting program. The concerto numbers were the Rubinstein sonata in D major for piano and 'cello, and the concert duo for violin and 'cello, Leonard-Servais, by Isidor Kohon and George Rogovoy. Mr. Rogovoy, who was formerly a member of the Royal Orchestra, St. Petersburg, played the following solos: "Cantabile," Cui; "Arlequin," Popper; "Romanza," Popper; "Allegro," Servais. He has both tone and technic, and plays with musical grasp. Mr. Kohon's solos were a romanza, by Wieniawski, and "Zigeunerweisen," by Sarasate. He has a fluent technic, but displays exaggerated sentiment. Miss Diekmeier has a pleasing soprano voice.

A young Cincinnati artist has just established himself with a single bound in the forefront of recognition. Louis Schwebel gave a solo recital at the Cincinnati Conservatory Thursday evening, and it is no exaggeration to declare that no pianist for years, coming thus before his home public after European study, has so thrilled his audience. The program which he chose for the exploitation of his artistry was admirably calculated to shed lustre upon a genuine talent, or to exonerate with the dullest rust a spurious one. The composers to whom the young pianist went for the materials for the construction of his program were of a surety names to conjure with, Beethoven, Brahms, Schumann and Chopin. It seems almost beyond belief that each of these great and distinctive masters could have been interpreted with proper adaption of style, but that is precisely what did happen. The prevailing complexion of the program was virile as to the works selected, and the mode of dealing with them was the same. Mr. Schwebel has ample strength, but he does not abuse it or let it get away from him and rule the performance, as often is the case with novices. But while strength and energetic decision are there, his performance is full of melodic charm, and he has a fine feeling for the poetic values of the phrases under his manipulation. Genuineness, earnestness, inward musicianship, and, in a word, aesthetic honesty, were apparent throughout the whole program. Mr. Schwebel is a Cincinnatian, and we have particular reason therefore to felicitate ourselves upon his triumph. He is a nephew of H. G. Andres, who was for forty years one of the best known and most successful piano teachers of the middle West. Mr. Schwebel has received his education under Theodore Bohlmann, of the Cincinnati Conservatory, and later under the world renowned De Pachmann.

J. A. HOMAN.

THE WEEK IN NEW YORK.

- Wednesday afternoon, March 1—Herwag von Ende's concert, American Institute of Applied Music.
 Wednesday evening, March 1—The Boston Symphony Quartet concert, Mendelssohn Hall.
 Wednesday evening, March 1—"Die Fledermaus," Metropolitan Opera House.
 Wednesday evening, March 1—Ernst Stoffregen organ recital, Evangelical Lutheran Church, Brooklyn.
 Thursday afternoon, March 2—D'Albert's recital, Mendelssohn Hall.
 Thursday afternoon, March 2—Oliver M. Denton's (piano) recital, Rollie Borden Low, soprano, assisting, Waldorf-Astoria.
 Thursday afternoon, March 2—Dr. Howard Duffield's lecture, "Hymns of the Middle Ages," Guilmant Organ School.
 Thursday evening, March 2—Concert Columbia University Philharmonic Society, Horace Mann School auditorium.
 Thursday evening, March 2—Oley Speaks' recital, Waldorf-Astoria.
 Thursday evening, March 2—"Die Meistersinger" (special performance), Metropolitan Opera House.
 Thursday evening, March 2—Josef Hofmann's recital, Association Hall, Brooklyn.
 Thursday evening, March 2—Concert Brooklyn Choral Union, soloists, William C. Carl, Anita Rio, Tirzah Hamlin-Chapman, John Young and Livingston Chapman, soloists, Baptist Temple.
 Friday afternoon, March 3—New York Philharmonic public rehearsal, Ysaye soloist, Carnegie Hall.
 Friday afternoon, March 3—Reception in honor of Karl Panzner, 5 to 7 o'clock, American Institute of Applied Music.
 Friday evening, March 3—Miscellaneous bill, including "Cavalleria Rusticana," and acts from "Gioconda," "Barber of Seville," and "Pagliacci," Metropolitan Opera House.
 Friday evening, March 3—A. J. Goodrich lecture-recital, "Interpretation," 80 St. Nicholas avenue.
 Saturday afternoon, March 4—"Tosca," Metropolitan Opera House.
 Saturday evening, March 4—"Die Walküre" (last performance of the season), Metropolitan Opera House.
 Saturday evening, March 4—New York Philharmonic concert, Ysaye soloist, Carnegie Hall.
 Sunday afternoon, March 5—Ysaye concert, assisted by Vernon d'Arnelle, baritone, and Jules de Befve, pianist, Carnegie Hall.
 Sunday evening, March 5—Hofmann and Kreisler, assisted by Metropolitan Orchestra, Metropolitan Opera House.
 Monday morning, March 6—Concert for benefit of the Diet Kitchen Association, Edyth Walker, Fritz Kreisler, José Vianna da Motta, and Ferdinand Jaeger, Waldorf-Astoria.

Monday afternoon, March 6—Severn lecture-recital, 131 West Fifty-sixth street.

Monday afternoon, March 6—Mary Gregory Murray, lecture-recital, "The Study of Detail," Association Hall, Brooklyn.

Monday evening, March 6—Geraldine Morgan (violin) and Laura Danziger (piano) recital, Aeolian Hall.

Monday evening, March 6—Annual concert Brooklyn University Glee Club, Kings County Democratic Club, Brooklyn.

Tuesday afternoon, March 7—Mendelssohn Trio Club concert, assisted by Francis Archambault, baritone, Hotel Majestic.

Tuesday afternoon, March 7—Edith Thompson, piano, and Ferdinand Jaeger, baritone, joint recital, Mendelssohn Hall.

Tuesday afternoon, March 7—Macfarlane organ recital, St. Thomas P. E. Church, Fifth avenue and Fifty-third street.

Tuesday evening, March 7—The Adele Margulies Trio concert, Aeolian Hall.

Tuesday evening, March 7—Gertrude Elizabeth McKeller's organ concert, assisted by Edwin Wilson, baritone, and William C. Carl, organist, Thirteenth Street Presbyterian Church.

Tuesday evening, March 7—Hans Barth piano recital, Carnegie Chamber Music Hall.

Tuesday evening, March 7—The Volpe Symphony concert, José Vianna da Motta, soloist, Mendelssohn Hall.

Social Honors for Cottlow.

WHEN Augusta Cottlow was in Kansas City recently, the young pianist was honored with many social attentions. Dinners, receptions and theatre parties were given for her. Press notices of her recital in Kansas City will be published in a future edition of THE MUSICAL COURIER. Extracts from reviews of her recital at Fort Smith, Ark., are appended:

The recital given by the celebrated pianist Augusta Cottlow last Friday evening in the Bollinger Conservatory Hall, was well attended by a very appreciative audience which was simply carried away by her wonderful performance. It would be as futile as easy to dwell upon her superb technic, sympathetic expression, subtle insight and power and beauty of touch, but it would give the reader no idea of her performance. What an artist she is! Her performance was characterized by fullness, richness, variety and beauty of tone.—The Fort Smith Daily News-Record, February 18, 1905.

There are very few pianists who have such absolutely flawless technic as Miss Cottlow possesses. Her playing is without any effort at all. There is a beauty and grace in all of her playing, a delicacy, power and tenderness in every phase of expression that fascinates everybody. She undoubtedly ranks with the greatest pianists of the day. It would be a difficult matter to state which number on the program was given the best rendition, as they were all executed in an absolutely faultless manner. * * * A composer of well earned fame, Samuel Bollinger, had two numbers on the program which were a revelation to the audience. The first, entitled "Idyl," C major, op. 5, No. 1, and the second scherzo, B minor, op. No. 1.—The Fort Smith Times.

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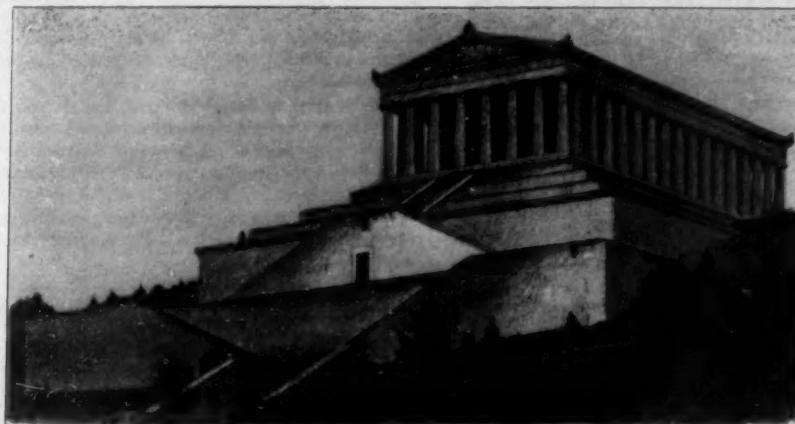
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WALHALLA, REGENSBURG, NEAR MUNICH, GERMANY.

MUNICH, FEBRUARY 15, 1905.

HE present month was ushered in with a remarkably fine "Volks-Symphonie" concert at the Kaim Saal.

The program comprised Dvorák's concerto for cello and orchestra, and Schubert's seventh symphony in C major.

Whether it was that the divine beauty of the two works inspired the musicians, at all events the orchestra surpassed itself; and Raabe conducted not only with his usual wholesouled ardor and earnestness, but with a firmness, evenness and authority that revealed immense progress of late in his art, and spoke good things for his future possibilities.

Heinrich Warnke, of the Kaim Orchestra, played the cello solo in the concerto with great taste and feeling, but his performance was unhappily marred at times by his small, weak tone, whose fault lay possibly less with the player than with his instrument.

Apart from this feature, the one flaw to be found in the concert was its brevity.

Willy Burmester gave two concerts here on February 3 and 10, respectively. He was ably assisted by the pianist Willy Klases, from Vienna.

The first evening opened with Mozart's sonata in C major, for piano and violin, played by both artists with entrancing beauty of tone and expression. In the next number, Mendelssohn's E minor violin concerto, Burmester made a tremendous impression.

The enthusiasm wrought by his rare musicianship and virtuosity waxed warmer and warmer as the evening progressed; until finally the wonderful Chopin étude in F minor nearly brought the house down, and had to be repeated.

After two encores at the close of the concert, the great artist was literally overwhelmed with the applause of the audience and the congratulations of his friends.

His second recital in every way duplicated the success of its predecessor. Burmester is, without question, what one of the Munich reviews happily terms him, "Ein König der Geige."

The singers Knote and Senger-Bettaque celebrated their recent return from America by appearing in a superb production of "Lohengrin" at the Royal Opera last week. The house was crowded to its utmost capacity, for in all the principal roles the chief favorites were to appear.

Knote as Lohengrin, Morena as Elsa, Bender as King Henry the Fowler, Feinhals as Telramund, and Senger-Bettaque as Ortrud made up the important part of the cast.

Excellent singing, fine acting, magnificently brilliant and effective staging won the enraptured appreciation of the audience.

Monday, February 6, Bernhard Stavenhagen gave at the Kaim Saal a "Modern Evening"—the first of an intended series of three—with the elocutionary assistance of Ernest von Possart, intendant of the Royal Opera. The usual force of the Kaim Orchestra was considerably increased for this occasion.

The program included "Der Islandfischer," a musical tone picture by Pierre Maurice, which I did not hear; Richard Strauss' "Don Quixote"; "Das Hexenlind," a lugubrious work of Max Schillings', conducted by the composer; and "Symphonic Variations," in E minor, by Jean Louis Nicodé.

Schillings' conducting has the regular precision of an automaton. It is rigid, frosty, unmagnetic; but it is doubtful if the most ideal leadership could infuse into his dismal composition any glow of color or interest. The audience at large appeared to think otherwise, however; and the number was extremely well received.

Its most prominent feature was Possart's histrionic manifestation.

In Strauss' "Don Quixote" and Nicodé's "Variations" Stavenhagen led with firmness, skill and temperament. The orchestra does most excellent work under his baton.

Hilde La Harpe gave a song recital on the following evening, with the assistance of Marianne Brünner, pianist, and the Kaim Orchestra, under Peter Raabe. The singing proved the negative feature of the occasion.

Hilda La Harpe has a voice in no way remarkable; nor does it bear the stamp of culture or training. Therefore, it is needless to say, her performance was of a very inferior order. She was completely eclipsed by Marianne Brünner, who scored a genuine success with her brilliant rendering of the two concertos, played with faultless technic and crystalline purity of tone.

She was a trifle cold in expression, but as the character of her numbers called for brilliancy and vigor rather than tenderness of sentiment it is possible that her lack of warmth arose rather from overconcentration of her energies upon these qualities than from incapacity for such expression.

The gifted young pianist is a former pupil of Stavenhagen and lives in Vienna.

"Fidelio" was given at the Royal Opera on February 8. Morena, as usual, sang as Leonora, Florestan was represented by Knote, but his voice and style are too heavy for the part. Sieglitz as Rocco cannot be compared to Bender, who with his splendid voice and fine presence and acting is superb in almost everything he does.

The People's Symphony concert, under Raabe, gave on February 8 the following program: Overture, Wagner; "See Jungfräulein," concert scene for soprano, with orchestral accompaniment, d'Albert (given for the first time), and Liszt's "Dante" symphony. Rose Geller sang the vocal solos and Josef Kainradl presided at the organ.

The season's second production of the "Nibelungen Ring" has just been concluded. The "Rheingold" was given on Thursday of last week, followed the next day by "Die Walküre." "Siegfried" was given on Sunday and yesterday the day the "Götterdämmerung" closed the cycle.

The roles in which the casts differed from those of the previous production, were those of Brünnhilde, Alberich, Fafner and Fricka, in which Senger-Bettaque, Desider Zador, of Prague; Bender and Frau Preuse-Matzauer, respectively, appeared on this occasion. Knote was to have sung as Siegfried, but being prevented by a sudden attack of hoarseness and sore throat Carl Burrian, of the Dresden Royal Opera, again represented the part in which he had created so favorable an impression at his former appearance here.

Feinhals makes an imposing Wotan, which is considered here to be one of his greatest roles.

Madame Senger-Bettaque does not appear to have suffered any wear and tear from her American trip. Her Brünnhilde was the very impersonation of noble, vigorous

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femininity, and her admirers found her voice as big and fresh as ever.

Morena makes an ideal Sieglinde. Her wonderful beauty and the sweetness and pathos of her singing surround her part with an atmosphere of mythical poetry and glamour.

Andreas Moers, of the Leipsic Opera, has an extremely good voice and proves himself possessed of versatile talent as an actor. His Siegmund was all that could be desired in this respect; and in the "Rheingold" his portrayal of Sage made the latter quite the most fascinating rogue in the opera.

Alberich was excellently impersonated by Zador.

In short, all the singers both looked and did remarkably well. As for the staging, it was magnificent beyond description. The highest praise is deserved by the orchestra for its splendid work under the leadership of Felix Mottl.



"The Meistersinger" will be produced at the Royal Opera the first of next week.

ETIENNE.

New Cantata.

MESSIAH VICTORIOUS," an Easter cantata, words by Rev. James M. Farrar, D. D., and music by William G. Hammond, has just been published by the John Church Company. The words of the cantata have been selected with skill and sympathy from the Holy Scripture and Hymns of the Church, and Mr. Hammond has succeeded in setting to the text a series of exceedingly beautiful melodies, harmonized with rare taste, and fashioned into an organic whole that has dramatic purpose in its arrangement and direction. The cantata is for solo voices, quartet, chorus, and organ, and Mr. Hammond shows in his disposition of these musical forces that he has an innate sense of form and tonal proportions. In every measure he makes for melodic beauty, and this unconscious striving will not be without its effect on the hearer of "Messiah Victorious." That composition is marked for early and lasting popularity. All choirmasters and choral society leaders would do well to look over the score before they set about the drafting of their Easter programs. Mr. Hammond equals in this cantata the best work done in his beautiful songs, and indeed surpasses some of them in the sustained melodic line and harmonic power to be found in "Messiah Victorious."

THE MUSURGIA CLUB CONCERT.

Waldorf-Astoria, Tuesday Evening, February 28.

PROGRAM.

Musurgia		Hatton
The Happiest Land		Kollner
Serenade		Baldamas
Sing, Sweet Bird		
The Musurgia Club		
Faust Fantasye		Wieniawski
Beasic Collier		
Under the Rose		Fisher
Autumnal Gale		Grieg
Bessie May Bowman		
Blow, Blow, Thou Winter Wind		Parker
Heart Ache		Dvorak
The Musurgia Club		
Berceuse		Beach
Spanish Dance		Sarasate
Bessie Collier		
Nocturne		Protheroe
A Summer Lullaby		Gibson
The Legend of the Bended Bow		Gilchrist
(Incidental solo by Miss Bowman)		
The Musurgia Club		

THE Musurgia Club has reached the legal age—twenty-one years. It's a proud record for a singing club in this city of musical fluctuations. The concert Tuesday night of last week was the second of the present season. Walter Henry Hall conducted and there were three piano accompanists—Robert A. Gayler, William H. Norton and Edward Morris Bowman—to assist the choral, violin solo and vocal solo numbers. Mr. Hall is one of our most competent and most conscientious choral leaders, and the singing of the club for this concert reached a high plane of excellence.

Bessie May Bowman, accompanied by her father, sang with refined musical taste the romantic song "Under the Rose." In Grieg's "Autumnal Gale" the contralto penetrated the beauties of this wonderful song, intended by the composer for low pitched voices. Miss Bowman's voice has grown richer and fuller and at each appearance she demonstrates the poise and musicianly qualities that count for nearly everything.

Bessie Collier's violin playing added variety to the program and there was much to commend in her performance of the smaller pieces by Mrs. Beach, and "The Bee," by Schubert, which she played as an encore. Mr. Gayler ac-

companied for Miss Collier and Mr. Norton in the choral numbers.

Gilchrist's cantata, "The Legend of the Bended Bow," was sung in masterly style by the club and Miss Bowman in the incidental solo, but the music is not of the kind that arouses more than polite attention. Coming after Dvorak's lovely "Heart Ache," Horatio W. Parker's effective "Blow, Blow, Thou Winter Wind" and S. Archer Gibson's charming "Summer Lullaby," the cantata failed to make an impression.

The officers and committees of the club for the year include:

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Treasurer—Frederick D. Lincoln.
Librarian—Charles C. Farn.
Secretary—Frederick M. Froebel.
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Executive Committee—Edward M. Franklin, George G. Rockwood, Dr. Henry E. Hale, Jr.; C. W. Potter.
Admission Committee—Charles G. Munro, Preston M. Selleck, William Henry Norton, Eric V. Goodwin, Millard W. Bath.

People's Symphony Concert.

OLIVE MEAD, violinist, is to play the Beethoven concerto, op. 61, at the fifth of the season's People's Symphony concerts, which is to occur at Carnegie Hall on Friday evening, March 17. Besides there will be the overture to "The Flying Dutchman," by Wagner; Mendelssohn's music to the "Midsummer Night's Dream," and Liszt's symphonic poem, "Les Preludes." The attendance at these concerts has become so large that admission to the stage will be sold at the box office on the night of the concert; besides, the seats left vacant after a certain hour will be thrown open to the public.

A Successful Hinrichs Pupil.

MABELLE McCONNELL, a pupil of Gustav Hinrichs, has been doing some fine work this winter. In January she gave a recital in Buffalo, and on February 13 sang in Stratford, Canada, with the Pittsburg Orchestra during their Canadian tour, winning several recalls and being heartily applauded. March 2 she was soloist with the Columbia University Philharmonic Society in their concert of that date in New York city.

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DIE GOETTERDAEMMERUNG was the subject of last Friday's lecture-recital. After defining the term as "Dusk of the Gods," Mrs. Evelyn Choate gave a graphic summary of its plot and leading incidents, illustrating the various "motifs" with a few of the musical phrases which the action of the opera develops. It was a delight to hear again the sensuous music of the Rhine maidens, Siegfried's mellow horn, Brünnhilde's song of love and faith, the wedding march at the marriage of Gutrun, and the violent contrast afforded by the tempestuous music which denotes the arrival on the wind horse of Waltraute coming to implore Brünnhilde to cast away the fateful Rheingold ring. Then followed later on the solemn dirge from Siegfried's dead form is borne to Gutrun's home and the magnificent "fire" music, Brünnhilde's immolation, and the rising of the river Rhine to regain the ring from the ashes. Mrs. Choate's declamation of the text and her masterly interpretation of the "motifs" recalled vividly the presentation of this superb opera which I witnessed and heard in Pittsburgh last March with Ternina as Brünnhilde and Burgstaller as Siegfried. The orchestration was glorious and needed no actors to tell the story. The Wagner afternoons are over, much to our regret, but Mrs. Choate may give a series of "Parsifal" recitals if the Savage English Opera comes here this spring.

Friday night Alice Whelton McLeod opened her beautiful new residence, 14 Dorchester road, the occasion being a piano and violin recital given by herself and neighbor, Alice Lathrop Scott. The latter played selections of Tartini, Beethoven, Leonard, Sgambati and Wieniawski, and was warmly applauded, and in response she played a composition written by her teacher. It was a clever imitation of the drone of a bagpipe. One does not expect such a fragile, spirituelle looking woman to play with such masculine virility. Her technic is admirable, she has a free bow arm, and a deft left hand, but she does not give a tender interpretation, her conception being more intellectual than temperamental. Mrs. Scott is a very successful teacher of her favorite instrument. Mrs. McLeod has devoted more time to her art, and if she had not married would have won fame as a concert pianist. She has perfect control over the tonal and technical qualities of the piano and has had the advantage of studying for three years with Leschetizky and she has also been a pupil of Madame Bloomfield Zeisler. Mrs. McLeod played Brahms' rhapsodie, B minor, and intermezzo;

"Schlaf sanft, mein kind, schlaf sanft und schön,
Mich dauert's sehr, dich wecken sehn"

(Scotch from Herden's Folk Songs); scherzo, E major, op. 54 (Chopin); Schumann's "Kind in Einschlummern" (aus den "Kinderszenen") and Poldini's "Marche Mignonne." Mrs. McLeod's reading of the various numbers was scholarly and sympathetic, and she deserves all the praise bestowed upon her work. There was quite a notable gathering of listeners, among whom Gen. William A. Anman, who, since his return from the Philippines, has retired from the army.

Tuesday afternoon Mrs. James P. White's beautiful home on Chapin Parkway was filled to overflowing with the largest audience yet gathered together to enjoy the second Brazzi recital. "The Folksongs and Dances of

All Nations" was a big field for research, but these ladies gleaned abundantly and brought their sheaves with them. It is rumored that an "aftermath" will reward their efforts later on, for there are still some flowers of poetic fancy yet ungarnered. Mme. Brazzi sang English, German, Irish, Scotch, Swedish, Norwegian, Russian, Polish, Finnish, Spanish, Italian, French and even a Chilian "cradle song"; the latter has been sung in Chili for four centuries. Mme. Brazzi's captivating way of singing delights her listeners. She is not only dramatic, but a good bit of a comedienne, and gave some of the Irish and Polish songs very humorously. It was news to many of us to learn that the song known in England as "He Is a Jolly Good Fellow" and in America as "We Won't Go Home Till Morning" is a rearrangement or an adaptation of "Malbrouck s'en va-t-en-guerre," a popular Crusade melody supposed to have originated in Egypt or Arabia. The French version was much liked by Marie Antoinette. Mrs. Sicard played less dance music, but the little she did conformed to the crude ideas of the periods represented. Under her dainty touch and intelligent reading a certain charm was developed. The final lecture-recital of this series will be given next Tuesday afternoon at the home of Mrs. Isadore Michael, 625 Delaware avenue.

cially "Cupid's a Lad," "Behold, Our Lady Great," "The Temptation." The solos, "My First True Love" and "Long Forgotten," were excellent. Barney O'Toole (John Slavin) was particularly humorous, and sang "Blarney of Killarney" well enough to get an encore, but the chorus helped to make the song a "hit." "Love's Lottery" one leaves with regret and remembers it, of which one may say, "It is to laugh." The opera will be heard at Niagara Falls, Erie, Pa., and closes the season in Pittsburg March 11.

When Paderewski played here February 15 at Convention Hall the house was a record breaker; 3,000 seats were sold, and "standees" were seen wherever a place could be found for their feet. Hitherto local managers have had a deficit to face, and had begun to feel that they had a corner on Amalgamated Hard Luck." It remained for a woman to take a "risk" and win. Mae Smith did that. She managed the business to perfection, although she ran the chance of getting some of the unsalable stock of "hard luck" on her hands. She won, however; paid expenses and made some money. No wonder, with such an ideal pianist as Paderewski! The letters from Montreal and St. Louis published in this week's MUSICAL COURIER are just as enthusiastic in his praise as I was, although my stuff got crowded out owing to lack of space. February 22 we had another immense house for the Pittsburg Orchestra and Mendelssohn Choir, and I see that other correspondents agree with me in my estimate of Emil Paur and his splendid organization. Tomorrow night the "Guido Chorus" will attract a big audience, but I must defer criticism until another time.

Frances Helen Humphrey's pupils gave a meritorious "operatic recital" on Tuesday evening at Twentieth Century Hall. The following solos were given: Prologue ("Pagliacci"), "Voi che Sapete" ("Nozze di Figaro"), "Salva Dinorah" ("Faust"), arietta ("Romeo and Juliet"), "Una Furtiva Lagrima" ("L'Elisir d'Amore"), "Il est Doux, Il est Bon" ("Hérodiade"), "Vision Fugitive" ("Hérodiade"), and ballatella ("Pagliacci"). The singers were Percy G. Lapey, Ellen Palmer, George A. Webb, Mrs. George Dayton Morgan, Walter D. Wright, Mrs. Alton J. Cooke, T. R. Robinson and Miss J. A. O'Connor. Among the concerted numbers were the duet from "Pagliacci," the Nile scene from "Aida" and the "Rigoletto" quartet. Mrs. Alton J. Cooke's contralto voice was heard to advantage in "Il est Doux." She has made great improvement since last heard here. Percy Lapey is always reliable, and his fine baritone voice is well suited to the prologue in "Pagliacci." He also showed much dramatic ability in the "Nile" trio, admirably seconded by Mrs. George Morgan and Mr. Webb. Mrs. Morgan is just recovering from "la grippe," and one wonders how she was able to do such efficient work. Ellen Palmer showed a beautiful quality of voice in her solo, "Voi che Sapete." Not a great voice, but decidedly sympathetic. Dr. Le Breton distinguished himself as a piano accompanist; no easy task, considering the difficult music.

The Prodigi Son" (oratorio) quartet numbers will be sung at the Prospect Avenue Baptist Church next Sunday evening. Mrs. Harry House Griffin, contralto; Miss McClelland, soprano; Ray Voorhees, tenor; Mr. Colber, bass; W. F. S. Lake, organist, and accompanist.

VIRGINIA KEENE.

The Francis Walker Studies.

THE second series of Mr. Walker's historical chamber music concerts began on Wednesday, March 1, at 27 West Sixty-seventh street. The artists were E. A. Bernstein, piano; D. Robinson, violin; Modest Altschuler, cello; Jacob Altschuler, viola, in the following program: Trio, G major..... Haydn
Quartet, G minor..... Mozart

The vocal assistance was given by Ella Jocelyn Horne, who sang with feeling and authority Giordani's "Caro Mio Ben" and the seldom heard "Spirit Song" of Haydn. A large audience gathered in the studios and the success of the concerts is assured. The next one takes place on the afternoon of Wednesday, March 15, when Mrs. Frank Morgan will be the vocalist.

March 2 the studios were crowded by a brilliant company to listen to the New England Glee Club and its assisting artists, Edith Chapman, soprano, and Geraldine Morgan, violinist. Miss Morgan's contribution was the Wieniawski "Legende," played with splendid solidity and fervor. Miss Chapman was successful in two groups of

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songs, one of them a set of three piquant and charmingly written by Sally Frothingham Akers, the organizer and director of the choir of thirty female voices constituting the club. Incidental solos were sung by Miss Chapman and Elizabeth Olshausen. The piano accompaniments were played by Miss Merri and Mrs. Carpenter, and Mr. Roeder in the final number contributed the organ part upon a Mason & Hamlin chapel organ which has just been specially constructed to add to the equipment of the Francis Walker studios. They are in constant demand for recitals and concerts all through the spring season.

A Remarkable Manager and Teacher.

KATIE V. WILSON, of Washington, is one of the successful persons in musical activity in that city. She is a remarkable woman, offering celebrities of leading ranks, and being always happy, courteous, grateful for favors, considerate with her helpers, and charming and delightful generally.

Melba, Sembrich, Vecsey, Paderewski, Nordica, Schumann-Heink, Bispham, De Reszke, Tom Greene are artists who have brought success to their manager in the capital. This season has been one of her most brilliant. And now she promises the Boston Symphony Orchestra and a series of chamber music concerts for next season. With that she has been in joint activity through the season in many large schemes of music work. The Paur-Gadski appearance promised has been arranged by Miss Wilson, and one never knows what new and advantageous scheme the smiling young person is carrying up a sleeve that is always made of the most delicate material, becoming color and in the best fashion of the moment.

Miss Wilson continues her vocal teaching at the College of Music calmly and serenely as though that were all her activity. Pupil herself of William Shakespeare, of London, her success as teacher is well known in Washington; also the skill with which young pupils are brought before the public and helped to profitable positions.

Awaiting further developments this young lady is recommended to the suffrages of the people in music life as a worthy example of energy and enterprise, who is always agreeable.

On the occasion of the Sembrich concert Miss Wilson was the recipient of a gorgeous box of flowers from Mrs. Roosevelt, with thanks, for the enjoyment of the concert.

Kay's European Engagements.

RICHARD CLARENDRON KAY has had a successful winter abroad, playing with leading conductors in several of the principal cities on the Continent. The young violinist has just signed a contract with Sigmund Winteritz, conductor of the Princess Royal Symphony Orchestra of Brighton, England. The tour will open April 19, and continue to October 1, 1905. At the first concert Mr. Kay is to play the Scotch fantasia by Bruch, and the ballade and polonaise by Wieniawski. During the season Kay, according to his contract, is to perform two concertos each week in addition to groups of shorter pieces. Kay is a pupil of Albert Zimmer and Ysaye. He studied faithfully for years under the masters at Brussels.

SAENGER PUPILS IN GRAND OPERA.

JOSEPH BAERNSTEIN, the American basso, who is now singing in grand opera in Germany, under the name of Regneas, has had a very interesting and successful career. He was gifted as a boy with a big, resonant voice, though it had none of the smoothness and lovely quality that it gained after years of study, and he had at first no thought of entering the profession, as he

never been a bit spoiled by praise. Like all true artists he has always realized that study is never finished and that while one lives one may learn, providing the avenues to the mind are kept easy of access and the mind held in a receptive condition. Baernstein-Regneas is a close student and a hard worker in his chosen profession, and the milestones along his pathway have long spelled "Success" in big letters. Some years ago, wishing to try himself on the operatic stage, he entered into an engagement with Henry W. Savage's Castle Square Opera Company, then singing at the American Theatre, in this city, where he sang under the name of Oscar Philip Regneas and made something of a sensation by his splendid and forceful interpretation of Mephisto in Gounod's "Faust." No one would have imagined it to be his first appearance on any stage and many went to hear Regneas having no idea of his real personality. He sang a number of important roles at this time, and convinced himself of his strong predilection for the stage, but the demand for his services in concert and oratorio work was growing very rapidly and he deemed it wiser to continue in this field for a time than to leave all and make a wild dash for operatic glory. In the spring of 1903 he and his wife, Sara Anderson, sailed for Germany to begin their operatic career. He was warmly received wherever he appeared, both his voice and his singing being enthusiastically commended. He received numerous offers from the various opera houses in Germany, but he and his wife would not alter their determination to accept only an engagement that offered for both, so they finally accepted one in Nürnberg, where they have both become prime favorites with the public. What the Germans think of our basso's voice and singing is best shown by a few out of the many newspaper criticisms which he has received since he went among them:

As the Cardinal, Herr Regneas was the centre of attraction. His voice was large, noble, perfectly steady and at the same time full of timbre and a brilliant softness. It is a great pleasure to hear a real bass, and Herr Regneas had to appear a number of times before the curtain after every act, and was frequently interrupted by applause during the act.—(Translation) Fränkischer Kurier, February 1, 1905.

Herr Regneas sang the Cardinal in Halevy's "Jewess" faultlessly. I heard many persons make the remark that they had never heard a better basso; in fact, he sang the part, which is, of course, one of the great roles for a basso, with great tonal beauty and artistic finish. The audience showed by their enthusiastic applause how much they enjoyed his performance.—(Translation) Nürnberger Staats-Zeitung, February 1, 1905.

It was due to the presence of Herr Regneas that the "Merry Wives" was put on, so as to give him an opportunity to show his beautiful bass voice in a humorous part. The "Drinking Song" was most effectively sung and in a manner that showed the basso had full control of his glorious organ.—(Translation) Morgenzeitung.

What interested us most in the performance was the Falstaff of Herr Regneas. The artist achieved a fine success in this humorous role. His beautiful, rich organ had splendid opportunity to display itself in this part, and his acting was most excellent. The audience honored the artist with enthusiastic applause.—(Translation) Nürnberger Neuste Nachrichten.

Mr. Baernstein-Regneas has accepted a number of engagements to appear in spring festivals and concerts in America and will be here during April and May, after which he will return to Germany. He is under the management of William Fisher.



BAERNSTEIN-REGNEAS AS FALSTAFF.

had been bred to a mercantile business, in which he was also successful, for his energy and intelligence counted then, as they have since in his professional career. In 1893 he began a course of study with Saenger which continued for ten years, or until he sailed for Germany, two years ago, to enter upon an operatic career there. After leaving business Baernstein, who will be known in future as Baernstein-Regneas, threw all the force of a naturally energetic mind to the development of his vocal and dramatic gifts, not neglecting physical and mental culture, with the result that by the season of 1900 he had firmly established himself as the foremost American basso, and was eagerly sought for at all the best concerts and festivals given in the United States. He became a great favorite alike with press and public, and such plaudits as were lavished upon him might well have made his head swell to twice its normal size, but Baernstein-Regneas has ever been singularly modest about his artistic work and has

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MUSIC IN STOCKHOLM.

STOCKHOLM, Sweden, February 13, 1905.

In my last letter to THE MUSICAL COURIER I told about the more important events of the concert life here in Stockholm during the first half of the present musical season. Today I will give you some reports of the doings at the Royal Opera in the Swedish capital.

Among the operatic institutions of Europe the Stockholm Royal Opera takes quite a prominent position and has a very good name and fame all over the Continent for its artistic productions. We have here no "star" system, like in New York, but instead an ensemble, a harmonious whole that is worth a great deal more than a good many "star" performances, and is ever so much more artistic and refreshing. As a result of numerous daily rehearsals everything "goes like clockwork," and soloists, orchestra, chorus and ballet, &c., all work in unison with each other.

The Swedish voices are known for their beautiful qualities—as an example I need only mention the names of Jenny Lind and Christine Nilsson—and in the opinion of connoisseurs the Swedish language is, next to the Italian, the most sonorous in the world and best adapted for the producing of beautiful vocal sounds. We have therefore also a number of very good singers here.

Such an artist, for example, as our first contralto, Mrs. Jungstedt, is not to be found anywhere, and she is, besides, a splendid actress and a radiantly handsome woman. Her Carmen, for instance, I would not exchange for Calvè's renowned performance of the same role, and to see and hear her in Saint-Saëns' Dalila or Gluck's Orpheus is an enjoyment long to be remembered.

In Arvid Odmann we have a silver voiced lyric tenor, although his best days are now gone by, as he is fifty-four years old, and Mrs. Hellström is a very sympathetic soprano who can sing well both dramatic parts and coloratura music.

These artists could very well be world singers and high salaried "stars" if they were possessed of any overpowering ambition to become such and if they had the necessary linguistic abilities. But as they are extremely popular here and have comfortable incomes they prefer to stay at home in Sweden in quiet and peace.

The Royal Opera has a yearly subvention from the nation and the King of more than 300,000 Swedish crowns, or about \$100,000, and as it is an exclusively aesthetic and educational institution there is no question about money making or of getting any large surplus every season. Liberal amounts are therefore always spent on costumes, sceneries, &c., making everything look fresh, solid and elegant. The liberality in this respect is even so great that in spite of the subvention and the total receipts, amounting to about 1,000,000 crowns a year, there has been a deficit at the end of the season for several years.

The opera season in Stockholm last about ten months and six performances are given each week. Every Wednesday is subscription day, or "abonnement." Up to this date of the present season the following operas have been given by our Swedish composers: "The Feast at Solhaug," by Stenhammar; "Ran," by Petersson-Berger, and "Waldemarskatten," by Hallén. Foreign composers have been represented as follows: "Vikingblood," by Lange-Müller; "Orpheus," Gluck; "The Magic Flute," "Don Giovanni" and "Figaro's Hochzeit," Mozart; "Oberon," Weber; "Martha" and "Stradella," Flotow; "The Flying Dutchman," "Lohengrin," "Tannhäuser," "Die Meistersinger," "Rheingold" and "Die Walküre," Wagner; "Joseph in Egypt," Méhul; "The White Lady," Boieldieu; "The Prophet" and "The Huguenots," Meyerbeer; "Si j'étais

Roi," Adam; "Faust" and "Romeo et Juliette," Gounod; "Mignon," Thomas; "Carmen," Bizet; "Samson and Delilah," Saint-Saëns; "Lakmé," Délibes; "William Tell," Rossini; "Leonora" and "The Daughter of the Regiment," Donizetti; "Norma," Bellini; "La Traviata" and "Aida," Verdi; "Mephistopheles," Boito; "Cavalleria Rusticana," Mascagni; "Pagliacci," Leoncavallo; "La Tosca" and "Bohème," Puccini; "Eugène Onegin" and "Jolantha," Tschaikowsky.

Besides the above mentioned operas, which belong to the old repertory, the following have been given as novelties for the season: Wagner's "Rienzi," which opera has not been given here for seventeen years; Massenet's "Werther" and Kienzl's "Der Evangelimann."

As a curiosity I can mention that last season there were not less than 507 rehearsals at the Royal Opera—507! And in this number are not included the daily ballet rehearsals nor the rehearsals for the scenery arrangements.

Arthur Hartmann, the great violinist, and Ernesto Consolo, the equally great pianist, are the latest foreign artists that have visited Stockholm. Their concert was an immense success and they both captivated the audience by their superb playing. Unfortunately they had time to give only one concert here, but they will return to Sweden in the fall (October 15 to November 15) for a Scandinavian tour under the management of the popular Concert Direction Gustave Thalberg, where they will be received with enthusiasm by the musical public of Sweden, Norway and Denmark.

They played together at the above mentioned concert Brahms' D minor sonata and Grieg's G major sonata. Hartmann played besides solo Vieuxtemps' concerto in D minor, and Consolo called forth wild applause with Bach's fantasia and fugue in G minor, arranged by Liszt, and Scarlatti's capriccios.

Stockholm has been crowded with people the last week, not only from the three Scandinavian countries and Finland but also from other countries all over the world. "Nordiska Spelen" ("The Northern Games"), the great event for winter sports, have been going on. Skating, ski races, ice yacht races, horse races, yes, even balloon races, have been indulged in every day. And at night there are festival performances at the Opera and different theatres.

T.

Russian Symphony Concert.

FOLLOWING up a characteristically national program of the fourth concert, Modest Altschuler has arranged a program of a different though equally interesting character for the fifth concert of the Russian Symphony Society, of New York, on Saturday, March 11.

The first part of the program is taken up by the C minor symphony of Sergey Ivanovich Taneyeff, now professor of counterpoint and harmony at the Moscow Conservatory and once Safonoff's predecessor as its head. Taneyeff's leanings are clearly in the direction of the classical German school, and the symphony at its first production made a deep impression among musicians by its characteristics, which are rarely met with in modern Russian compositions. A movement from George Konyus' suite "From Child Life" entitled "The Nurse," Sibelius' "Muset," and Dargomyzhski's "Kazachok," both so thoroughly enjoyed by the audiences, will be played by the orchestra. After Lonski's aria from Tschaikowsky's "Yevgeniy Onegin," sung by George Leon Moore, tenor, the program will conclude with Rachmaninoff's phantasie "The Cliff," a strong piece of descriptive music, which will be performed in response to numerous requests from those who had heard it the previous season.

Denton Piano Recital.

OLIVER M. DENTON, a pupil of Madame de Wenzowska, played for two score patronesses and 200 other music lovers in the Myrtle Room of the Waldorf-Astoria Thursday afternoon of last week. Like all pupils of this accomplished teacher, Mr. Denton revealed a regard for the musical with the technical sides of piano playing. The young performer has apparently a fondness for the romantic school. He has a warm, lovely touch, and displayed a most attractive style in performances of the Chopin nocturne in F sharp major, study in C minor and ballade in A flat major; "Jeu des Ondes," by Leschetizky; an "Air de Ballet," by Moszkowski; a canzonetta, by Schott; "The Witches' Dance," by MacDowell; the Rubinstein romance in E flat, and the Liszt polonaise in E major.

Interest in the afternoon was also centered on Rollie Borden-Low, one of the assisting artists. Mrs. Low sang the "Air de Louise" from Charpentier's opera of that name; "Je t'aime," by Massenet; "Ton Baiser," by Leon Delafosse, and once more challenged admiration for her pure French diction and true Gallic elegance in her interpretations. The soprano sang in an equally finished manner three German lieder: Brahms' "Mahnacht," and Schumann's "Mondnacht" and "Widmung." Helen Wildman played tasteful accompaniments for the singer. Recitations by Douglas Maxwell completed the program.

The recital was under the patronage of Josephine Burns, Mrs. Arthur Dent Campbell, Edith Carruth, Bertha V. Chapman, Mrs. Fabius Maximus Clarke, Bessie Clay, Mrs. William Townsend Colbron, Grace Isabel Coldbron, Mrs. James H. Dalliba, the Misses Elmer, Mrs. Philip Embury, Amy Fay, Mrs. Austin Flint, Jr., Mrs. T. St. John Gaffney, Mrs. Edwin Garsia, Maria Gardner, Mrs. Robert W. Haff, Mrs. Orsamus Turner Harris, Mrs. Calvin Edwards Hull, Mrs. Maud von Lilenthal, Mrs. Emerson MacMillin, Agnes Manning, Mrs. Donald McLean, Mrs. Charles Henry Moak, Mrs. Alfred E. Omnen, Mrs. Edward Owen, Mrs. Henry Willis Post, Mrs. Harry Brown Prindell, Mrs. Josiah Pumpelly, Mrs. Lawson Purdy, Mrs. Richard Henry Savage, Mrs. Henry Robinson Stanfield, Mrs. Oliver Wells, Mrs. Gardner Wetherbee, Mrs. Edward Lauterbach and Mrs. John D. Wing.

Dr. Hanchett's Tour.

DR. HENRY G. HANCHETT has just returned from the most extensive, profitable and successful tour he has yet made. Its extreme points were Dallas, Tex.; Dubuque, Ia., and Lawrence, Kan. Everywhere his new and novel program, "A Life-Story in Tones—A Translation into Music of Shakespeare's Seven Ages of Man," was received with enthusiasm and given the closest attention. It is a remarkable fact that, adding together all the recitals, not ten persons in all left the halls till the last note had been played, and in two or three instances gentlemen told Dr. Hanchett that they had important engagements for which they had expected to leave in the midst of the program, but they found the recital so enjoyable and of such connected interest that they felt obliged to hear it through. Return dates for next season have been asked for at nearly every place visited. The Chattanooga News said:

Dr. Hanchett gave a recital last night which should have been attended by every music lover in Chattanooga. He is an artist of rare ability, a man whose very presence breathes of his deep, abiding and far reaching belief in music as a means of expression. His program was unique, and while it was apparently long, it was so exquisitely rendered and was interspersed with such delightful little explanatory talks that the last number brought with it a sense of regret. The appropriateness of the selections made a harmonious whole, and the audience was spellbound with the ease, brilliancy and vigor of Dr. Hanchett's playing. For him there are no technical difficulties, and the treat given to those present will never be forgotten.

Dr. Hanchett goes northeastward the end of this month as far as Nova Scotia, using the same program.

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BROOKLYN.

BROOKLYN, March 4, 1905.

STANGE contrasts were combined in the concert by the Brooklyn Choral Union at the Baptist Temple Thursday night. William C. Carl, one of America's famous organists and the best known pupil of the great Alexandre Guilmant, performed with the orchestra the Guilmant organ concerto in D minor. The Choral Union sang Dvorák's "Stabat Mater" in English under the direction of T. Bath Glasson, and an attempt was made to play Schubert's "Unfinished Symphony" in B minor. The quartet of soloists in the Dvorák work were Mary Hissem de Moss, Tirzah Hamlin-Chapman, John Young and Livingston Chapman. Mr. Glasson, a man of good intentions, met the usual fate of chorus leaders who try to conduct an orchestra.

In the performance of the Guilmant concerto the shortcomings of the orchestra were less pronounced, thanks to the splendid skill of the organist. That he retained his poise under the circumstances is a tribute to his musicianship and manly patience. Guilmant's concerto is a score of dignified beauty, scholarly, yet spontaneous and appealing. In the first movement, *largo e maestoso*, Mr. Carl made the large audience sit up and wonder at his ready manipulation of the stops, to say nothing of the masterly pedaling. The second movement, in the form of a *pastorale* (*andante quasi assai allegretto*), is lofty and pure as a lily, and in its performance Mr. Carl revealed the new possibilities of the organ as a solo instrument. Both in touch and in expression Mr. Carl never played more beautifully. The third movement or finale, *allegro assai*, opens with a stirring *toccata*, and continuing there is sustained power until the contrasting theme is introduced. Toward the close Mr. Carl carried the orchestra and conductor along in making a telling climax. At the conclusion the organist was rewarded with an ovation in which the 150 choristers united with the audience.

(Thursday, March 2, was Mr. Carl's birthday. According to the calendar he was born in Bloomfield, N. J., 1865.)

It would be something of an achievement if Mr. Carl could be heard with a real orchestra and an experienced conductor, while Brooklyn must hear its symphony concerts in the Baptist Temple. The Temple organ is a noble instrument.

Dvorák's "Stabat Mater," sung in English for the first time it was stated, is as different from the familiar Rossini setting as day is from the night. The great Bohemian's music might be called a "tragedy in tones," so graphic and truly expressive is the score of the sad story of Calvary. The English adaptation of the text used at this concert is by James Alexander Jenkins. It can hardly be said that the "Stabat Mater" in the vernacular is as impressive as when sung in Latin. However, it was presented with every regard for the beauties of the music and with the evidence that the choristers had not neglected rehearsals. The duet for soprano and tenor were exquisitely sung by Mrs. de Moss and Mr. Young. In the ensemble the voices of the solo quartet blended well. Nellie At Wood Leverich at the piano, and Mr. Carl at the organ afforded adequate support at the orchestra and singers.

Josef Hofmann's second recital before the Brooklyn Institute this season drew a representative audience to Association Hall night before last. This greatest of the younger pianists of the day is perhaps the only artist who could induce Brooklyn's "best" society to enter the shabby and unsafe hall corner Fulton and Bond streets. Hofmann looked a little fatigued, but he did not reflect weariness in his playings. Indeed, it is doubtful if he ever was in finer form at the instrument. His Bach playing was a revelation and in the Chopin sonata in B minor his performance reached the exalted plane of interpretative art. The Russian composers fell somewhat below expectations, but that was due to the character of the music and not the playing. Hofmann's own compositions were wildly applauded. The program was:

Prelude and fugue, G minor.....	Bach-Liszt
Vieccio minuetto.....	Sgambati
Sonate, B minor.....	Chopin
Russian Composers—	
Sonata quasi una fantasia.....	Medtner
En Bohème.....	Sternberg
Etudes (D sharp minor, D flat major).....	Scriabin
Prelude, C sharp minor.....	Rachmaninoff
Berceuse, G flat.....	Lidow
Caprice, E flat major.....	Rubinstein
Intermezzo.....	Josef Hofmann
Mazurka.....	Josef Hofmann
La Jongleuse.....	Moszkowski
Rhapsodie Hongroise, No. 2.....	List



Ernest Stoffregen, an organist of sound musicianship, presented the following program at a recital Wednesday night at Emanuel Lutheran Church on Seventh street:

Sonata, E flat minor, first movement.....	Rheinberger
Andante.....	Mendelssohn
Passacaglia, C minor.....	Bach
Two choral preludes (by request)—	
A Rose Unfolds Its Blossom (Es ist ein Ros' Entsprungen, by Praetorius).....	Brahms
O Sacred Head, Once Wounded.....	Bach
Allegro cantabile, from fifth symphony.....	Widor
Moderato cantabile, from eighth symphony.....	Widor
In Paradisum.....	Dubois
Fiat Lux.....	Dubois
Concerto, B flat major, allegro moderato.....	Handel



The directors of the new Academy of Music Association have issued a statement regarding the finances and outlook for the building. It reads:

Total subscriptions, \$62,400. This amount has been subscribed by 700 persons, and we have 6% per cent. of the amount needed to secure what we propose to have—the finest and best equipped building of its kind in the country. Over \$80,000 has already been paid in. Of the twenty pieces of property in the site fourteen have already been paid for and title transferred—the remaining six are under contract and will be secured before May 1.

Subscriptions aggregating about \$30,000 will have to be obtained to complete the enterprise. A list of some 300 persons has been made out who have not yet subscribed, who, it is hoped, will yet see their way clear to assist in securing that which, without question, is Brooklyn's greatest need.

The building committee has selected Prof. Warren P. Laird, of the University of Pennsylvania, as expert adviser, who, under the direction of the committee, will prepare the program or statement of details to be presented to the competing architects. Some forty-two architects applied for the privilege of submitting plans for the new academy in competition with other architects. After considerable labor and investigation the following ten were selected to prepare plans: Boring & Tilton, Frank Freeman, Friedlander & Hornbooth, Herts & Tallant, Howells & Stokes, Lord & Hewitt, George Tremaine Morse, George B. Post, W. B. Tubby, York & Sawyer.

The plans will be submitted to a jury selected by this committee, consisting of Prof. Warren P. Laird, of the University of Pennsylvania; William R. Mead, of McKim, Mead & White; John M. Carrere, of Carrere & Hastings.

In making the selection of the ten architects the committee was considerably embarrassed, and as a matter of fact believes that a large number of those not invited into the competition are fully the equals, professionally, of those who have been invited. They did not, however, desire to put to useless trouble and expense any larger number than was necessary to secure a healthy competition. The nine architects whose plans are not accepted are to be paid \$500 each. It is hoped that the plans will be perfected and work on the new building commenced by the latter part of May.

Anita Rio's Dates.

BOOKINGS for Anita Rio for February, March, April and May are appended:

- 1—"The Deluge," by Saint-Saëns, Yonkers, N. Y.
- 5—Song recital, Worcester, Mass.
- 7—"King Olaf," Carl Busch, Reading, Pa.
- 9—Song recital, Meadville, Pa.
- 12—Song recital, Muskegon, Mich.
- 14—Song recital, Duluth, Minn.
- 16—"Stabat Mater" and "Hymn of Praise," St. Paul, Minn.
- 20—Symphony concert, Gloucester, Mass.
- 21—"Faust," Gounod, Gloucester, Mass.
- 22—"Faust," Gounod, Lynn, Mass.
- 26—Symphony concert, Lowell, Mass.
- 28—Lynchburg Choral concert, Lynchburg, Va.

MARCH.

- 3—"Aida," Verdi, Minneapolis, Minn.
- 6—"Messiah," Scranton, Pa.
- 16—"Redemption," Troy, N. Y.
- 20—Song recital, Concord, N. H.
- 21—Song recital, Manchester, N. H.
- 22—Song recital, Dover, N. H.
- 23—Song recital, Laconia, N. H.
- 24—Song recital, Lebanon, N. H.
- 25—Song recital, Newport, N. H.
- 27—Song recital, Keene, N. H.

APRIL.

- 4—Song recital, Savannah, Ga.
- 6—"St. Paul," Easton, Pa.
- 10—"Flying Dutchman," Wagner, Newburyport, Mass.
- 11—"Stabat Mater," Chelsea, Mass.
- 12—Apollo Club, Boston, Mass.
- 23—"Creation" (Handel and Haydn Society), Boston, Mass.
- 26—"Aida," Syracuse, N. Y.
- 28—"Messiah," Ithaca, N. Y.

MAY.

- 1—"Elijah," Columbus, Ohio.
- 2—"Creation," Columbus, Ohio.
- 4—"Hora Novissima," Nashua, N. H.
- 5—"Gallia," Nashua, N. H.
- 9—"King Olaf" (Elgar), Albany, N. Y.
- 10—May Festival, Malone, N. Y.
- 11—May Festival, Malone, N. Y.
- 13—Chicago Orchestra, Saginaw, Mich.
- 30—May Festival, Grand Rapids, Mich.

No, Never.

(From the Utica Observer.)

HAS a better musical character sketch ever been given in a few words than the following in THE MUSICAL COURIER of February 22:

"Nearly all the 'celists I had ever known were men of a doleful cast of countenance, with a cynical view of life, fond of wearing flowing neck garb and colored silk handkerchiefs, and given to a chronic bewailing of the lack of solo opportunities on the 'cello, and the dearth of an adequate concert literature for that instrument."

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" " " " " Boston, Nov. 25 and 26.
With Pittsburg Orchestra, - December 30 and 31.
With Cincinnati Orchestra, - March 24 and 25.

PHILADELPHIA

PHILADELPHIA, March 6, 1905.

HARVEY W. HINDERMYER, the talented young tenor of this city, who is now soloist at Calvary P. E. Church, New York, will, on Thursday evening, March 16, give a recital at Griffith Hall. He will be assisted by Emma F. Rihl, soprano; Mary E. Newkirk, contralto, and John Brinton, baritone. The quartet will sing, for the first time from manuscript, "The Thomas Moore Song Cycle," by W. Warren Shaw. An interesting feature of the evening will be the debut of the Arion Male Quartet, consisting of James Alcorn, Walter Cunningham, Wesley Knox and John Brinton.

Paderewski will play at the only concert he will give in Philadelphia this season, at the Academy of Music, on Saturday afternoon, March 18.

A pleasant musical feature of the inauguration was the concert at the Columbia Theatre, Washington, last evening by the Philadelphia Orchestra. The following composers were represented: Wagner, Rossini, Strauss, Liszt, Ambroise Thomas, Leoncavallo, Von Weber, Schumann, Massenet.

A concert will be given at Griffith Hall on Tuesday evening, March 14, by Selden Miller, assisted by Michael Svedrosky and Alfred Saal. Their program will consist of a Brahms trio, C major, for piano, violin and 'cello; a number of Chopin solos and Mendelssohn's trio in D minor. Mr. Miller has just returned to this, his home, city after three years in Europe, part of the time studying and part playing in public. While a pupil of the late famous Russian, Ernst Jedlicka, who taught in Berlin, Mr. Miller devoted much time to the study of theory, which knowledge, together with a remarkable memory, has fitted him to conduct four Wagner operas without score—an achievement indicative of mature development. There is a movement on foot among amateur orchestral performers to urge Mr. Miller to conduct an organization on the lines of the former Philadelphia Amateur Orchestra, from which our present superb organization developed, and it is impossible to estimate the educational and elevating possibilities of such a movement.

Emma Eames has generously offered to sing in aid of the Gwynedd Home for Convalescent Children on Thursday evening, March 23, at the Bellevue-Stratford. She will be assisted by Josef Hofmann.

Mrs. Edward Dudley gave a private musicale at her home, 1723 Locust street, on Thursday evening last, the singers being Lillian Blauvelt and Mr. Archambault. Andre Benoit was the accompanist.

Fritz Kreisler and Josef Hofmann gave a very enjoyable concert at the Academy of Music on Thursday evening last to a delighted though small audience. The concert opened with Grieg's sonata in F major, op. 8, No. 1, played by the two artists. This was followed by a masterly playing of Beethoven's famous "Kreutzer Sonata," and among other numbers on the program were a series of delightful old time compositions, ranging from 1635 to 1803.

Nicholas Douty, so well known to all concertgoers, announces a song recital at Griffith Hall on Tuesday evening, March 21, when he will render a program selected from

modern German, Russian, French, Norwegian, Italian, English and American composers. He will accompany himself on the piano.

The second subscription concert by the Mendelssohn Club at the Academy of Music last Wednesday evening was, in many respects, the most enjoyable ever given by this popular musical organization. The club sang as they have never done at a previous occasion, and the enjoyment was still further enhanced by the singing of Signor Campanari, who is always a welcome vocalist here, and Abbie R. Keely.

A Severn Recital in Springfield.

THE fifth month recital by the Springfield (Mass.) pupils of Mr. and Mrs. Edmund Severn was given at the Severn studios in that city a fortnight ago. The program follows:

Piano—	Petit Fantaisie	Scheytte
	Wayside Brook	Seymour Smith
	Kathryn McGovern (aged eight years).	
Soprano—	The Rendezvous	Aletter
	Grace Earle.	
Duo for two violins.....	De Beriot	
	Walter Alexander, Mr. Severn.	
Piano—	Faust Fantaisie	Favarger
	Ethel Murry.	
	Fourth Mazourka.....	Godard
	Alice Brown.	
Contralto—	The Land of Sunset Glow.....	Edith Fortescue
	Lida Hart.	
Piano—	Impromptu, D flat.....	Chopin
	Lillian Lord.	
Violin—	Polonaise	Reiding
	Earl Karcher.	
Soprano—	Till Death	Mascheroni
	Brenda Stoddard.	
Piano—	Last Hope	Gottschalk
	Thomas Auld.	
Tenor—	Because of You.....	Briggs
	George Nantais.	
Violin—	Concerto	Seitz
	Emil Beyer.	
Contralto—	Twilight Dreams	Biederman
	May Milbier.	
Piano—	Vecchio Menuetto	Sgambati
	Emily Ellis.	
Soprano—	Dream River	Edith Fortescue
	Atala Valliere.	
Piano—	Ballade, A flat.....	Chopin
	Edith Gardner.	

Bookings for Glenn Hall.

GLENN HALL, the singer, continues to sing with his accustomed success. His past engagements number among them some of the most important events of this season, and he is now booked for some of the best concerts in country.

Mr. Hall's March engagements are as follows: March 8, San Antonio, Tex., recital; 9th, Houston, Tex., Woman's Choral Club; 10th, Galveston, Tex., recital before Ladies' Musical Club; 14th, Nashville, Tenn., recital; 16th, Mt. Pleasant, Mich., festival, "Hymn of Praise"; 17th, Mt. Pleasant, Mich., recital; 20th, "Elijah," Carnegie Hall, New York city; 31st, recital, Morgantown, W. Va., before the University of West Virginia.

Prochazka Studio Music.

GERTRUDE MAY LYNCH and Ruth Lintner, with Martha Koch, assistant, will give a recital on March 16, at Hillside avenue, South Nyack, N. Y., in the Prochazka studio.

CONNECTICUT NOTES.

NEW HAVEN, Conn., March 2, 1905.

JOSEF HOFMANN, the remarkable Polish pianist, after an absence of three years, again visited us last evening, playing an excellent program at Woolsey Hall before an audience numbering over 2,000.

The affair was given under the auspices of the department of music of Yale University, Hofmann enjoying an enviable reputation, and proving the exception has now reached the ranks of the greatest players living.

Great pianists frequently visit Connecticut, and occasionally this city. Hofmann, as a boy prodigy, enjoyed an enviable reputation, and proving the exception has now reached the ranks of the greatest players living.

After the concert Professor Knight entertained Mr. Hofmann at the Quinnipiak Club, there being also present Prof. H. W. Parker, Professor Sanford, H. Grant Thompson, Everard Thompson, T. M. Prentice, C. S. De Forest and Walter Cowles.

Last Sunday Dorscht Lodge, No. 2, of this city, celebrated its twentieth anniversary and had as its guests the members of the parent Lodge, Dorscht No. 1, of New York. The two orchestras combined, numbering upward of 100, playing a fine program, under the direction of Frank Fichtl. The soloists were Nora Russell-Haesche, soprano, of New Haven, and Adam Schirra, cornetist, of New York.

The features of the New Haven Symphony concert last week were the Raff symphony, conducted by Professor Parker, and the excellent 'cello playing of Leo Schulz.

Prof. H. B. Jepson is now giving an enjoyable series of weekly recitals on the Newberry organ in Woolsey Hall.

The last concert of the Hartford Philharmonic Orchestra, under the able conductorship of John Spencer Camp, was one of the best in the history of the organization. They are a fine band of players and augur well for a brilliant future. Anton Hekking, a cellist of fine ability, was the soloist and his playing met with much approval.

Richmond P. Payne, the well known conductor of Hartford, has resigned his position as organist at the South Church, New Britain, where he has been for many years. E. F. Laubin, of the Centre Church, has accepted the position.

LEOPOLD.

Barkley With Singers' Club.

MADAME HELEN VON DOENHOFF has reason to be proud of the singing of her pupil, Harriet Barkley, with the Norwich, N. Y., Singers' Club, February 8. Press comment follows:

Miss Barkley was heard in two very pretty solos, Ardit-Melba waltz, "The Red Rose" and "Good Day, Marie," Passard, for her encore. Both received a perfect storm of applause.

The women's chorus of two numbers was well received. The closing number, "Barbara Fritchie," a cantata, by Jules Jordan, was beautifully rendered and clearly showed what the club could do. Miss Barkley sang the incidental solo in this, and it gave her a good chance to display her dramatic ability.—Binghamton Press.

Harriet Barkley, of New York, the soprano soloist, has a pure voice of good range and considerable flexibility, best suited to the coloratura style. Her waltz song gave her ample opportunity for roulades and trills, and she sang them very charmingly. Her solo work in "Barbara Fritchie" was thoroughly sincere, and she made a most pleasing impression. Norwich will be glad to hear this young singer again.—Chenango Telegraph.

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MRS. JOSEPH F. KNAPP.

MRS. JOSEPH F. KNAPP, the best known hymn writer in the United States, is a many sided woman, apprehended by thousands of friends, comprehended, perhaps, by none of them. Socially she has been the hostess of five Presidents of the Republic. Religiously she has long been in the closest touch with the bishops, presiding elders and clergymen

private philanthropy—but that is a story that will never be told while Mrs. Knapp's fingers can be placed on the lips of anyone who tries to tell it.

"Better Rub Than Rust" was the first lyric of the woman who has contributed so many hundred hymns to our array of popular church music. She was nine years old when that was written. Its title may fairly be called the motto of her life. It is "Blessed Assurance" that is most universally known among her hymns, though thousands are more partial to "Open the Gates of the Temple," and many min-

dollars and it doesn't cost a cent; you might just as well smile." Of course the shopper's indignation vanished like a flash, and the best part of the story is that the girl never knew whom she was waiting on.

Mrs. Knapp's hymns have been translated into many different languages and have been sung all over the world. She has had the pleasure of hearing 1,600 children chorus "Everlasting Love" and 10,000 singing "Up for Jesus Stand." Her "Bird Carol" was written for Emma Thursday a warm personal friend, and was sung by Miss Thurs-



Photo by Walter.

SUNSHINE MELODY BOWER.

And, perhaps, afar on waves of 'eternal years, thro' ages to come the echo may sound, may roll, and roll, and break on our wond'ring ears.—BURT.

who make the policy of the Methodist Episcopal Church, of which she is a devoted member. Musically, her Tuesday evenings in her "Sunshine Bower" at the Savoy Hotel have developed a salon atmosphere of which a Madame Sevigne might be proud. As a clubwoman she has been one of the most active members of Sorosis and of the Woman's Press Club, to which her latest song, "My Valentine," was dedicated. In organization work to make the world happier Mrs. Knapp has been one of Mrs. Bottome's most energetic helpers in the King's Daughters; and though a sunshiner herself long before the International Sunshine Society was organized, she appreciates her position as head of the board of directors of a body of 300,000 willing workers. In

isters prefer "Up for Jesus Stand," which they call the "Christian Marseillaise." Mrs. Knapp's cantata, "The Prince of Peace," was given in the Brooklyn Academy of Music by a monster chorus, soloists and Theodore Thomas' Orchestra, and the performance netted \$1,800 for the Home for the Aged. "Everlasting Love" and "A Ray of Sunshine Every Day" are other favorites. "It's Worth a Million Dollars, and It Doesn't Cost a Cent"—on the value of a smile—made a distinct impression. Mrs. Knapp tells a story of visiting a big department store, and growing annoyed by the delay of the salesgirls, who were chatting among themselves, her patience being almost exhausted, when she heard the girl who was about to wait on her cap the conversation with the philosophy: "It's worth a million

by to the admiration of the critics. The writer has heard "Open the Gates of the Temple" in public gatherings more than a thousand times. "All For Jesus," "Blind Bartimeus" and "Beautiful Threads of Gold" have given pleasure to myriads of hearts.

Mrs. Knapp's sweet mezzo soprano voice, used with admirable method and showing the most careful training, is a source of delight not merely to those who enjoy her evening in the Savoy Hotel, but to the crowded congregations of various churches and missions, where for many years she has chosen to use her Sunday evenings. Her life is full to the brim with activities, and "Better Rub Than Rust" is a motto that she cordially recommends to all her acquaintances.

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ONE hundred years ago yesterday—March 7—Beethoven's "Eroica" symphony had its very first production in Vienna, under the composer's direction. It would have been fitting to put the work on the program of the orchestral concert given last night at Mendelssohn Hall.

A SPECIAL Wagner theatre is building in Ostende, Belgium. The founder and the manager is our old friend Ernest van Dyck. He plans the opening of his enterprise for next June, and announces a series of four "Nibelungen" cycles. Unless we are bad prophets "Parsifal" will figure in the plan during the season of 1905-6, particularly if the Amsterdam production passes off this year without bombs and earthquakes.

AT last they are beginning to understand us in England. Read this, from the London Musical Herald: "In America if you want to become a school music superintendent you apply to one of the big book publishing firms, who undertake to place you on condition that you use their books. They manage, somehow, to do it. Another way is to apply to a political party boss and get in on the political ticket. Whether you know anything about music is immaterial."

LAST week's MUSICAL COURIER, bearing on its front page the latest Warsaw portrait of Paderewski, was in such tremendous demand all over the country that our edition was sold out some hours after it appeared on the news-stands, and hundreds of supplementary orders have been received at this office. It appears, therefore, that the great pianist still exercises his extraordinary fascination and magnetism over the American public—particularly the feminine part—and that there is no abatement of the eagerness all over the country to see and to hear him.

ERNHARD ZIEHN, the celebrated Chicago theorist, musician, littérateur and lifelong friend of Theodore Thomas, recently contributed an article to the Allgemeine Musik-Zeitung, wherein occurs this significant passage: "Theodore Thomas' baton has descended to his former assistant, Frederick Stock, who has so lived himself into the spirit of the late conductor, and into the characteristics of his interpretation, that I do not believe anyone of our other leaders could carry on the great work here and follow the Thomas intentions so closely as Mr. Stock." Coming from Ziehn, such praise assumes tremendous importance.

WE are in receipt of a communication from one of the most prominent vocal instructors of this city, who says: "I, as well as all my colleagues, hope that you have no intention to stop publishing the instructive and enjoyable parallel columns of criticism from the daily papers. You have no idea—or perhaps you have—how much good they are doing, and how highly they are appreciated by all the musicians of this and other cities. Particularly in New York the singing fraternity is grateful to you, and new hope has sprung up in many breasts where despair dwelt before. Formerly, our local singers were actually in dread when they made a public appearance, and were wont to take a criticism in a daily paper as seriously as though it were a dictum in the Gospel. The appearance of a critic in the hall was enough to chill the performer to the spine. You have changed all that, by exposing the shallowness and pretentiousness of the New York critics, and by showing the unreliability and absurdity of their judgments. We singers no longer fear the critics, for now we are convinced that they know nothing. Our local artists have gained in confidence and ambition, and our teachers no longer fear to advise their best pupils to make public débuts. You will see that next season will bring forth a flood of concerts by American artists such as New York has never known before. We have been taught by THE MUSICAL COURIER to make our appeal over the heads of the critics direct to the intelligent and fair minded public. Where once the critic inspired fear he now causes only laughter, and in many cases also pity. Of all good works of THE MUSICAL COURIER this was the best you ever did. Keep it up. The profession is with you." We have received many other letters of a similar tenor, which we do not publish owing to lack of space. To the writers of all those letters we make common answer herewith, that we appreciate their support and have no intention of stopping the "deadly parallel" until the musical season is at an end and the "comparisons" give out. It is hard on the critics, of course, because they could not very well all agree. If they did some uncharitable persons would accuse them of collusion.





The Musical Mart.



WITH EXCURSIONS AND INCURSIONS IN OTHER DIRECTIONS.

The Opera Stars.

THE musical people of the community are not much interested in the opera. They are not the boxholders, and are not the constituency from which \$10 or \$20 a seat can be had to hear a Johann Strauss operette transformed into a vaudeville. But singing does interest the world of music, and hence it might be of some consequence to give a scheduled estimate of the voice conditions of the singers now that the opera season has ceased and arrangements might be perfected during vacation for the rectification of errors where they exist. Let us see about the ladies first.

DE MACCHI—If the tremolo could be adjusted permanently, the voice would appear to an advantage. The tremolo interrupts the natural tone production. Some singers cannot even hear their own tremolo. Good Italian emotional actress of the melodramatic school.

MELBA—Still excellent in the upper octave, although an unpleasant shrillness now appears. The lowest octave now hollow. What is called a "baby voice" should not be confounded with a healthy soprano fioriture. Cannot act because there is no dramatic identification possible. Always Melba. Arm movements semaphoric.

EAMES—Method of old style; not the modern direct speaking-singing. Voice therefore not permitted to exert its own beauty. Some notes now hollow and unmusical. No life because the voice is entirely devoid of the human passion. No idea of dramatic intensity.

ACKTE—Intelligent voice production. Carefully schooled method supplemented by the best kind of experience. Delicate interpreter. Danger of losing the pitch sense. Excellent actress, with feeling and histrionic intelligence.

NORDICA—Strident, forced singing has thrown the voice out of pose and results are off pitch. Singing and metallic resonance at times exceedingly disagreeable to musical minds. Dramatic roles now difficult of performance as voice exhaustion becomes apparent. Artificial means now the only course open to the end of the career. No actress except an actress in evidence as acting. No natural poses and no vocal elocution to supplement the lines, which is especially necessary in Wagner. Three more seasons of Wagner opera and she will not be able to sing a musical tone.

SEMERICH—Original bel canto now succeeded by an artistic artificial method very interesting to vocal students who can appreciate this. Voice no longer intense, but still full of vigor through the knowledge and experience of utilizing properly the breathing apparatus. Saved herself by the consciousness that her voice could endure longer through eschewing Wagner. Lieder singing will now cease because the natural bel canto is gone. Fine actress in traditional roles. Not engaged in creating new ones for reasons just given.

FREMSTAD—Excellent dramatic soprano quality. Voice with holes in it, as it is called, due to violent emotional singing in Wagner roles. Inevitable result. A vacation of one year and a sensible, levelheaded master for guidance will restore much of the natural beauty of the organ. Actress of many thorough qualities and artistic tendencies, yet somewhat crude in certain directions. Best of the actresses at Metropolitan.

CARUSO—Most superb example of the natural manner of singing without any method but common sense. Opening of the mouth, breathing with regularity, throwing the voice forward and outward gently and with legato, otherwise bel canto, mode, and keeping the vowel in view. No forced pressure on the vocal cords and no inflammation of the larynx as a consequence; no suppression of the tone through false manœuvres of the mouth and lips, hence no grimace; no tone manufacturing. All plain, direct, speaking-singing addressed to the musical subject, resulting in a magnificent vocal exhibition

reinforced by a natural musical aptitude. Thorough Italian actor, fully equipped with the traditional opera and also the modern Italian school. Will not sing Wagner.

SALEZA—Method interfered with former development, hence forced retirement, which will occur again unless the plain plan of Caruso is followed. But some tenors do not know how to follow that plan, and furthermore have no longer control over the vocal production. Fair actor.

DIPPEL—Declamatory singing has now made such inroads that the voice has lost its vibrant quality and will cease to be classified unless attempts are made at once to spare it and cultivate it carefully. A few years in Italy and no Wagner explosions may get this voice into shape; at the present rate this singer will lose it very soon. (The best advice he ever received.) A course of acting might also be beneficial and can be had in Italy. The legs and feet are not in control.

SCOTTI—Mouths everything he tries to sing. Beautiful voice quality sacrificed to a vicious method of bellowing and of chewing the vowels. The result is that the voice fails to carry and will flatten out entirely in a few seasons. A few lessons from Journet will help Scotti immensely.

PLANCON—Voice now getting hollow. Too insistent. No flexibility. Excellent actor in priest parts.

CONDUCTORS—The best and most musical, routine and experienced of the conductors is Nahan Franko.

Why are there so few great operatic artists? Because a very few men or women—a few only—can really, actually sing. We mean sing, sing, sing. Most of them can sing certain songs, certain roles, good, better, best; but as singers in the full sense as Caruso is a naturally gifted songbird there are a few only. Malibran, Sonntag, Jenny Lind, Di Murska, Tietjens, Parepa Rosa, Lucca, Patti—those were the singers. There are many vocalists—lots of them; but there is no woman today singing publicly who is a singer in the Caruso category.

A Plaintive Plaintiff.

NEW YORK, March 3, 1905.

Editor Musical Courier:

DEAR SIR—You are constantly endeavoring to show how great an advantage the foreign musician who comes here on tournée has over the American musician and artist, and consequently I will try to give you some explanation of the advantages.

I come to this country after an American manager calls upon me at my house in Europe. He gives me a piece of paper with his name signed to it that he will engage me for America and will give me \$250 or \$300 every time, or \$350, for so many appearances in concerts, oratorios and other things, and I must pay my expenses on the railroads and the hotel bills. When I sing here in New York some of the music critiques of the large papers think that my singing is not very good and some do think it is good. I then find that the manager has only arranged for five or six concerts, and instead of charging \$250 or \$300 or \$350 he has charged \$150, \$125 and sometimes \$100, and therefore the societies and the managers in the other cities decide that because the price is so cheap I cannot sing very well. This spoils my prestige at once, just the same as these very small prices spoil the standing of the American singers who accept them. When I tell him that I cannot sing at such prices because I must pay the hotel and the railway and other expenses which are incidental to a tournée, he presents to me the bad critiques of the New York papers and not the good ones, and tells me how he can give me no other engagements, but that he has a few in some cities which I should take, because, if I do not accept the propositions, it will appear in Europe as if I had made a grand fiasco in America.

I have acquaintances with other artists in this country who have come from Europe, and I explain to them the situation of this question, and they explain to me that they, like myself, have the same experience, and that the manager, when they sing, has arrangements with the companies and societies to send the check

to him, and that he also makes demands upon them and insists that they should advertise in a little book which he publishes, for which he charges \$50 for a page, which he deducts from the money which is paid by the society for their singing; no one ever sees the book except the artist, who must pay the \$50 to advertise in it.

When the check comes for the balance, it is not signed by the manager, but by the wife of the manager, and so I inquire, and I find that the signature of the name on the contract which the manager has given me in Europe has no value in the jurisprudence of America, because he has no property or business in his own name, but it is registered in the name of his wife, and consequently, as I have no contract with the wife, the lawyer tells me that there is no possibility to get any money from the wife, and of course none from the manager, because he has none in his name.

The critiques of New York are therefore in combination with this manager, because it is through their attacks on the singers that the manager can present the excuse that the contract must be canceled because it is a fiasco. The manager shows the bad criticisms of the New York critiques and the artist can say nothing, and the manager will offer the artist, instead of \$300 or \$250 which is agreed upon, \$100 and sometimes less, and he will say: "You see, I am still working very hard for you, although the contract is canceled because the critique is so bad."

Is this a happy situation for the foreign artist? I admit it is also very unhappy for the American artist, because the combination between the critiques and the manager gives the manager the opportunity to cancel the contract because he has the good excuse by showing the bad criticisms. In this way the manager can always make the profit from the artist for what he charges for the advertising in the little book, for the fees, for the sending out of circulars and letters, of which very few have been sent out and many have been charged, and for the expenses and the fees of the recital here, which is altogether a profit of about \$500 on each artist who has a fiasco through the critiques, and, as he has about twelve or twenty of those kind of performances here, the manager can make about \$6,000 to \$10,000 every season without doing any work. If he has more such fiascos he makes more money, because it is better for him to have the fiascos than to have the successes, for on the successes he only gets 10 per cent. and must do the work. If you will look through the papers you will find that the manager has very few successes. I speak of many managers in America, because it is nearly all the same all the time.

The railroad is very expensive, because he sends you to Denver, and then right away to Boston, and then from New York to Kansas City, and from there to Albany, and all the money goes to the railroad company, and the artist loses everything because he or she must also pay the railroad and hotel.

Now, tell me and my compatriots from Europe where is the use of the foreign artist coming here and the advantage over the American artist.

Thanking you in advance, very truly,

BENONI.

[We are unable to show the advantages in such cases over the American artist, for the American artist suffers similarly. There is no use at all in coming to America under these conditions. It seems to us, however, that the whole system is rather dangerous, for one of these days an artist will appear who will prefer justice to the fear of the managerial influence, and he will go into a court and expose the schemes. He or she will have numerous witnesses. Then there will be the proof of one of these books and its small circulation, and the \$50 or \$100 charge for advertising in a worthless publication; then there will be the exposure of signing a paper which is supposed to figure as a contract and which is known to have no value at all, because the business is not owned by the party of the one part which suggests

the contract, and because that party knows it is no contract at all. Then will come the exposure of the limited number of circulars mailed and the high charges for postage not expended. All these things will come to the surface, and therefore we cannot see how the schemes can last.

Of course, the critics who condemn the singers and players are operating directly into the pockets of the managers, because they have had considerable money advanced to them and make their profits on the recital (from \$100 to \$200), and then, after the appearance of the denunciatory criticisms they simply point to them, exhibit their sorrow or pain, and tell the artist that he can do no more, that she or he should have sung or played better, that he can do no more now because of the bad criticisms, and that he or she had better go home, for the American climate is not healthy for her or him, and that he (whoever he may be) must now be excused because he is so busy—with other artists who want to go into the little book for \$50, who want to spend \$150 for circulars and postage, and who want to give a recital or concert. The critics working for from \$30 to \$50 a week for a period of thirty-five weeks, and working hard, and the manager making \$10,000 a year *through them!!!* And they not receiving a cent from that source, but the indignant denunciation at their unjust criticism (sic).—EDITOR MUSICAL COURIER.]

An Entente Cordiale.

We are under obligations to E. A. Baughan, musical editor of the London Daily News, for his one-third column of contribution on THE MUSICAL COURIER in his paper of February 22, and also we are under similar obligations to the editor of the Daily News for the devotion of so much space to a notice on this publication. The London paper is supposed to have a very extensive circulation, and there must be thousands, hundreds of thousands of English reading people to whom the reference to THE MUSICAL COURIER must have been interesting. Only in such a manner—the devotion of brain, time and space—can one journalist demonstrate properly his appreciation of another. Attention of such kind and quality—and we have received an enormous amount of it late—is the cause, after all, of the rapidly growing circulation of THE MUSICAL COURIER; when daily papers the world over publish notices and lengthy disquisitions on a weekly paper the result is absolutely sure to produce enhancement of circulation. We cannot promise Mr. Baughan any such space in return, but if the opportunity ever presents itself we shall be only too glad to show our transatlantic cousin how happy others can become in extending reciprocity to him.

In the Italian Press.

The following article appeared in the Perseveranza, the great Milan (Italy) daily, on February 6:

THE MUSICAL COURIER, of New York, some time ago opened in its columns a department showing at a glance how little musical criticism is worth. It is true, the old proverb, "de gustibus," etc., teaches us that it is difficult for all to agree on questions of art, for "some like cake and some like candy," but never could we have imagined that the difference of opinion in musical criticism would go far as to cause one critic to say the absolute contrary of another.

THE MUSICAL COURIER amuses itself by examining, after every musical occurrence of some importance, the critiques of the most important newspapers of New York, of the great papers that claim more than 1,000,000 subscribers, and prints, one alongside of the other, some opinions that are real antipodes. Not that these contradictions occur in exceptional cases, but whenever a new work or a new artist appeals for a public verdict.

I choose only a few examples from the rich crop made by THE COURIER:

CONCERT BY THE VIOLINIST KREISLER.

New York Herald.

The program contained the formidable concert by Brahms against the violin.

Staats-Zeitung.

The concert by Brahms, as to vastness and depth of thought, is comparable only to that by Beethoven.

Staats-Zeitung.

Fritz Kreisler has made no progress whatever in art since his first visit.

Times.

He improved in every way, in depth of feeling, in poetry, in vastness of view and in sympathetic inspiration.

Sun.

The boiling and rebel temper of Kreisler is always with him.

Globe.

Kreisler is always under the restraint of classic music and of inborn good taste.

Staats-Zeitung.

He often was guilty of neglecting the technical part.

Daily News.

His technic was perfect.

Evening Mail.

Miss Weed was an admirable Freia.

Globe.

The vision of Walhalla was spoiled by a rainbow that looked like a colored caramel.

Press.

The scenic arrangement was really such as to satisfy the most fantastic imagination, especially the rainbow.

American.

The daughters of the Rhine were entirely insufficient.

Daily News.

The daughters of the Rhine sang most fascinatingly.

Mail.

The orchestra played miserably.

Sun.

The orchestra played most perfectly.

Sun.

The motions of the swimming nymphs were not in the least natural, and consequently did not permit any illusion whatsoever. They went up and down as if they were pulled by wires.

Telegram.

The wires were invisible and the Rhine nymphs swam with a volubility and a grace, producing general enchantment.

PHILHARMONIC CONCERT.

Press.

The overture of Tchaikowsky, as a musical composition, does not reach the height of Glazounoff.

Times.

Tchaikowsky's overture is by far superior to the symphony of Glazounoff.

"AIDA."

Times.

"Aida" is certainly not the role which one would choose in order to bring out the power and merit of Madame Nordica.

Globe.

No other part is better adapted to the character of Madame Nordica than "Aida." No music sung by her can unfold as well as this the whole richness of her voice.

THE MUSICAL COURIER continues thus for whole pages. The joke is indeed very clever, but at the same time proves how criticism may become dangerous to art, for there is no doubt that of these two entirely contrary opinions one must be wrong. And the wrong opinion is read by more than a million persons, who have no opportunity of correcting it by reading another newspaper. The question is, indeed, very serious, and one would ask if it would not be timely to introduce a reform in journalism, some different way of judging the work of art, the artist; to substitute, for instance, for the opinion of only one, the critic, the popular vote of many, of all the audience present in the parlors or in the theatre. But how obtain such a popular vote? Here is one way, for instance: Each patron would receive at the entrance a slip of paper on which he would be asked to express in a few words his verdict, signing his name to it. The summing up of these opinions would, without doubt, have greater weight than that often preconceived of only one individual.

There may be some difference of opinion here in New York also, but the educated public of the great musical centres has, for the most part, the right instinct to distinguish gold from plated ware, and we would no longer find the anomaly of a decisive success in the theatre or concert hall (i. e., the approval of thousands of listeners), and the next morning the hostile critique of the paper with the largest circulation (i. e., the disapproval of one lone person), apt to cause the leading astray of a million readers. The system is used in America when a member of Congress or a President is elected. Why should the public not do the same when it is the question of deciding as to the merit of an artistic production, perhaps the result of a whole life's work, perhaps the revelation of a genius to whom a few strokes of a pen immersed in gall may perhaps bar forever life and a glorious future.

[And sometimes it is a pen immersed in money.—EDITOR MUSICAL COURIER.]

FOR reasons not necessary to repeat there is a feeling prevailing in the musical community that some members of the fraternity of music critics are corrupt in practice, and that the criticisms emanating from them are the result of financial influence,

AN ARTIST REVOLTS. direct or indirect. It has been charged that the corrupt critics have business relations with the artists, accept money or other

favors from them, and that, in a general way, a mutual understanding prevails between certain critics and certain artists, from which flows an influenced series of criticisms each season, to the advantage of the corruptionists on both sides and the disadvantage of those singers, players and composers who are not willing to submit their art to any negotiation or sale. It has been difficult to secure direct evidence of these facts, suspected as they are, because it is naturally of interest to both sides to maintain secrecy. But sooner or later an artist will appear who will revolt against the tyranny and imposition such methods represent, and thereupon evidence is secured that proves that the feeling of the community is not inordinate or supposititious.

Eugen d'Albert, the famous pianist and composer, now in America, was approached by one of the critics of the New York daily press after his arrival, and a demand was made for a loan of \$100. D'Albert refused to grant it, and the critic thereupon, as is usually the case, cautiously and discreetly condemned d'Albert's work and playing. The pianist reported the episode to his friends as an explanation of the attitude of the critics toward him, for he appreciated the fact that a fraternity of certain critics exists here, and that in return for the loan he could have received not only a favorable criticism from the critic who demanded it but also his influence with the other members of the fraternity; yet he declined to purchase newspaper favor.

Now, then, the time has come when this question leaves the domain of discussion, for the critics of the daily papers are compelled to act in order to banish from the midst of them those whose corrupt methods are making of music criticism here in New York a hideous, a monstrous, crime against art. The editors of the daily press, the men who are opposing police corruption, legislative corruption, municipal frauds of all kinds, Wall Street corruption—these daily paper editors and proprietors cannot permit this condition to prevail any longer without serious investigation. One of the critics of one of the daily papers demanded money from a great artist; his name is herewith given—Eugen d'Albert—and because he refused he was thereupon unfavorably criticised by the said critic. If the music critics, in whose interest this disclosure is published, refuse to act in order to be purged, the editors of the daily papers will be compelled to order investigations. Every music critic is now suspected as the purveyor of the attempted extortion in this d'Albert case; they must all, therefore, demand an investigation, so that the innocent may be freed from the aspersion now weighing upon them and the guilty one banished from the guild.

A COMPARISON of the list of operas given in New York this winter and those given in Stockholm during the same time (see Stockholm letter in this issue of THE MUSICAL COURIER) will furnish food for reflection to the thinking part of

the musical public. Two operas by Tschaikowsky were given in Stockholm. We have never heard a Tschaikowsky opera at the Metropolitan. Why not? We should imagine that the Tschaikowsky operas would appeal to the director and the stockholders here, if for no other reason, then at least because most of those works contain ballets. But they are also full of melody and fine arias for the singers, so everyone would surely be pleased. Tschaikowsky is a tremendous favorite here, and his operas ought to draw the same enthusiastic crowds that pack the hall whenever one of his symphonies appears on a local concert program. Another case of the public being its own critic!

IN an interview soon after he reached New York Professor Panzner gave the following opinion of Strauss and his "Sinfonia Domestica":

In my estimation, among all modern composers Richard Strauss stands paramount. I do not hesitate to declare that from a technical point of view his "Sinfonia Domestica" to me is something absolutely unsurpassable. To study this score carefully means to pass from one stage of astonishment and wonder to the next, for it seems inconceivable that one human being should be master of such marvelous combinations, of so gigantic a polyphony. I admit very frankly that from a purely musical point of view there is too much intellect, too much wit, too much spirit and too little inventive skill apparent. Above all, too little cantilena, which, however, we find in all other compositions of Strauss. I therefore fear that this symphony will always, to a certain degree at least, remain incomprehensible to the public. It demands considerable intellectual faculties truly and fully to appreciate what Strauss accomplished in this masterpiece. Most certainly he stands gigantic in his sphere.

The fact that there is "too much intellect" in the "Domestica" now makes it plain why some of our New York music critics cannot understand that work.

THURSDAY afternoon, March 2, at Mendelssohn Hall, Eugen d'Albert gave his second piano recital in New York, and again entranced his hearers with a magnificent display of piano art so lofty as to be above all criticism and even discussion. D'Albert stands on such an elevated plane, musically and intellectually, that it is almost an insult to him and to the cause of music in general to go into any detail regarding the whys, wherefores and hows of his performances. A "criticism" on a d'Albert recital is an insult to the musical public and holds up the criticiser to the ridicule which he so richly deserves. No one goes to a d'Albert recital to hear his scales and octaves and arpeggios. No one goes there to note the position of his wrist or to discover with what knuckle he achieves his finger staccato. No one watches for such details, except the beginner on the piano and—the professional critic. In d'Albert's art the intelligent listener does not find such details, for he does not hear them. D'Albert does not paint in miniature. He crowds his musical canvas with heroic figures, with epic subjects, with Titanic ideas and sensations. He is a master painter in music, with a glowing fantasy and a courage as daring as it is exalted. Mere piano "effects" are not for him. He knows his orchestra too well to be satisfied with the ordinary tale which the ordinary pianist makes the piano tell. D'Albert casts his interpretations in a mighty mold, and it is generally a mold of one piece. None of his musical conceptions are put together piecemeal. With d'Albert the listener leaps at once to a recognition of the player's intention and is not left in doubt for a moment as to the central idea on which d'Albert's reading of a work is based. He is a past master of form, and yet his warm temperament guards him effectually from becoming a mere formalist. At times one feels tempted to call him a poet, so ecstatic is his mood, and so enchanting his touch in lyrical episodes. And always d'Albert is one of the biggest men in the musical

world, for his talents spread over nearly every field of creative and reproductive musical art, and his ideals have never been sullied by any appeals to the groundlings, or by any other striving than the one to do Music's bidding rather than to make it do his. Eugen d'Albert is one of the great figures in music today, and his visit to America should be regarded as a privilege for us and an education at the same time. It is such a combination of intellectual, musical and poetical qualities as we find in d'Albert that constitutes the ideal virtuoso, and creates those musical influences of which this country is most in need. D'Albert may not be sensational enough to suit those critics whose aesthetic vision has been ruined by close association with our "star" opera, but the public at large and the musicians listen to d'Albert as to one of the few true prophets in music, and his musical word is accepted as part of the highest law in art. His presence here this season is an honor which most of us are able to appreciate at its true worth.

This was d'Albert's program last Wednesday, minus the encores:

Sonata, op. 53 (Waldstein).....	Beethoven
Rondo, op. 51, No. 2.....	Beethoven
Rondo e Capriccio, op. 129.....	Beethoven
Nocturne, op. 62, No. 1.....	Chopin
Fantasia, F minor, op. 49.....	Chopin
Sonata, B minor (in one movement).....	Liszt
Liebestraum, No. 3.....	Liszt
Au bord d'une Source.....	Liszt
Valse, op. 16, No. 4.....	E. d'Albert

GEORGE HAMLIN, one of our representative American singers, has been spending this winter in Germany, and, as our public knows, has been induced to make several public appearances there, all of which brought the gifted tenor overwhelming success with the public and with the censorious musical press of the Fatherland. It is always gratifying to us to be able to record the triumphs abroad of an American artist, for it proves a principle which THE MUSICAL COURIER has always upheld, that our best American reproductive musicians are every whit as good as their foreign cousins and need only appear in Europe to be recognized there as the peers of the best. Mr. Hamlin was successful in America before he went to Europe, but his latest achievements abroad put a seal on his ambition which must be a source of great pride to himself, as it is to his compatriots on this side of the water. And whatever further triumphs George Hamlin may achieve abroad, his most monumental service for art will always remain the pioneer work which he did in America for the Richard Strauss songs when the name of their composer was either unknown to most of the singer's hearers or else acted as a banshee on the few musicians who had troubled themselves to look cursorily into the Strauss pages. George Hamlin is deserving of all the success which will come to him as his European field of activity widens.

ITALY is associated with opera rather than with symphonic music. The interest in orchestral work seems, however, to be on the increase in the land of song, judging by the various concerts that are announced to take place there in the near future. At Turin the Concert Society announces performances of important works, such as the first symphony of Brahms, the second symphony of Martucci, under the composer's direction, and symphonies by Mahler and Weingartner, the latter conducted by the composer; also the "In Italia" overture by Goldmark, the "Carnaval" of Svendsen, the "Enigma" variations by Elgar, a suite by Bach, the "Orphée" of Liszt, and other works. At the Teatro Vittorio Emanuele a series of orchestral concerts will take place, two of which will be conducted by Max Fiedler, one by Bolzoni, one by Siegfried Wagner, two by Arturo Toscanini, two by Martucci, two by Weingartner and one by Oscar Nedbal. Two concerts will be given by Kubelik at the same theatre. At Rome two orchestral concerts are to be conduct-

ed by Toscanini, and one, with chorus, under the direction of Falchi, devoted to works by Carissimi, Handel and Bach. Five concerts of chamber music are to be given in the Eternal City by the Joachim Quartet in the Palazzo Farnese.

WILLIAM K. ZIEGFELD, the business manager of the Chicago Musical College, is in town, and it is understood by those who possess inside information that the Ziegfelds are contemplating the removal of their successful institution to New York at no very distant date. This would be a tremendous blow to Chicago's musical prestige, but it would mean a corresponding gain to New York. San Francisco also put in a strong bid when the fact became known that the Chicago Musical College was casting its eyes eastward, and a syndicate in the California metropolis immediately offered to build a magnificent home there for the college, and to make extraordinary financial inducements. When asked about all these rumors William K. Ziegfeld merely remarked upon the state of the weather, but when pressed he admitted that "nothing is strange that happens nowadays." The musical world will await further Chicago developments with unusual interest.

THE Chicago papers of Saturday, March 4, are enthusiastic regarding the conducting of Mr. Stock, the successor of Theodore Thomas. Mr. Hubbard says in the Tribune that the audience was charmed and interested keenly, and that if Mr. Stock can cause his men to read the other Brahms symphonies as he did the F major the orchestra has in its present conductor a Brahms interpreter whose superior would be difficult to find in this country or Europe.

The Inter Ocean says: "Mr. Stock read the Brahms symphony with a decision never felt before in his work, and his climaxes lent life and enthusiasm to the performance."

The Examiner says: "Mr. Stock is to be congratulated on the grand reading he gave the symphony. It was a masterpiece," &c.

Evidently Chicago is taking stock in Stock.

CHICAGO, March 6.—The body of Theodore Thomas, the late orchestra leader, which had been in a vault at Graceland Cemetery here since the funeral last January, has been taken to Boston and interred in Mt. Auburn Cemetery. The burial took place privately on March 4. Mrs. Thomas accompanied the body, and was met in New York by relatives, who accompanied her to Boston. It was the intention originally to have the burial later in the spring. The plans were changed at the instance of Mrs. Thomas.

STANGE destiny; the city that appealed least to Theodore Thomas to be the home of his mortal remains! Boston did not give support to Thomas. Outside of New York and Brooklyn and Cincinnati and Chicago, Boston and Philadelphia were the only two large communities that could have enjoyed the luxury, but those cities did not respond. And yet Theodore Thomas rests forever near Boston. Strange destiny!

THE Savage English Opera Company opened in San Francisco last week, and the metropolis of the Pacific Coast has capitulated completely to the extraordinary work done by Mr. Savage's splendid company. It seems more than likely that he will have to extend his time on the Coast and make an annual visit there in the future.

DR. VIOTTA, of Amsterdam, has received a protest signed by some of the leading conductors in Germany, and directed against his projected performance of "Parsifal." The protest is signed, among others, by Dr. Hans Richter, Prof. Julius Knieze, Dr. Muck, Dr. Richard Strauss, Josef Sucher, Georg Schumann, Karl Panzner, Siegmund von Hausegger, Fritz Steinbach, Otto Lohse, Prof. Arthur Nikisch, Dr. Fritz Volbach, Felix Mottl.

Felix Weingartner is not on the list, and there is talk thinking thereof in certain quarters.

HENRY T. FINCK writes in a recent issue of the New York Evening Post:

A year or two ago Richard Strauss conducted all of Liszt's symphonic poems in succession at his Berlin concerts. This winter Busoni is doing a similar service for the piano transcriptions made by Liszt, which arouse the enthusiasm of even Dr. Leopold Schmidt of the Tageblatt, who is not a Lisztite, but admits that the "Don Juan," "Rigoletto," "Robert the Devil," "Lucrezia," &c., fantasias of Liszt, are as entertaining as ever. "It seems to me," he writes, "that if we are to be called on to admire the art of playing the piano, such programs are much more suitable for concerts than the customary sonata programs with their serious educational physiognomy. The audience was evidently of the same opinion, for it was genuinely enthusiastic."

HEINRICH CONRIED has been complaining in print because his opera company attracted only a poor advance sale in Boston. "I always considered Boston a musical city," said Mr. Conried. And so it is; and the fact could not be more potently proved than when Boston prefers its symphonic music to "grand" opera. It has been demonstrated time and again that those American cities which support permanent orchestras do not care for "star" opera. THE MUSICAL COURIER always suspected Boston of being the most musical city in this country. Now we know it.

FROM advance sheets of the "History of Egypt" (by G. Maspero, the well known Egyptologist), to be issued by the Grolier Society, of London, we quote:

In music the ancient Egyptians excelled. The banjo is strictly evolved from a prehistoric type, and the word banjo is of Egyptian origin. The oldest harps also are very similar to the modern instrument. One very old and curious picture shows a lady harpist kept cool, by means of a revolving fan, while she played. At Alexandria the earliest forms of musical notation were discovered, an ancient manuscript by Alypius showing signs for musical notes in harmonic pairs.

EUGEN D'ALBERT was the soloist at the fourteenth evening and afternoon concerts of the Pittsburg Orchestra, March 3 and 4. He conducted his "Improvisor" prelude and played his E major concerto with tremendous success. The public and the press of Pittsburg combined in unequivocal recognition of d'Albert's significance, both as a composer and as a pianist. At the same concert Emil Paur received an ovation for his leading of Brahms' second symphony. The next two concerts of the Pittsburg Orchestra will be the last for this season.

THE Geneva daily paper, La Suisse, recently sent a circular letter to its subscribers asking them to send in a list of their favorite operas. Many thousand answers were received. The favorite opera was "Faust," with 2,015 votes; then came "Manon," with 1,792; "Carmen," with 1,756; "La Bohème," with 1,646, and "Mignon," with 1,256. Wagner does not come into consideration at all.

J. S. SHEDLOCK says that birds were the first music masters. There are some music masters of today who are birds—but of a different kind!

S. C. BENNETT'S LECTURE-MUSICALE.

"**P**SYCHOLOGICAL Principles of Voice Development" was the subject of S. C. Bennett's lecture-musicale in his Carnegie Hall studio on Tuesday afternoon and evening of last week. His remarks, being of an instructive nature, were especially appreciated by the large number of students present, and they were aptly illustrated with vocal selections by three of his talented pupils, namely: Florence Hands, soprano; Mrs. Walter Hubbard, soprano, and L. W. Rainey, baritone. Lucille Semnacher and Edith Morgan played the accompaniments in a musically sympathetic manner.

Musical Briefs.

MRS. BOICE WOOD, the soprano, whose press notices are published on another page, sang during February at concerts in Freehold, Jersey City and Newark, N. J., and in Brooklyn, N. Y.

Monday morning the Severns played by request the Grieg sonata, op. 45, at their ninth "Sonata Talk." Mr. Severn gave the usual analysis before the performance, at which the lecturer-violinist was assisted by Mrs. Severn at the piano. For the tenth and final afternoon, March 20, Mr. Severn's trio will be played by the Severns—Edmund Severn violin, Arthur Severn 'cello and Mrs. Edmund Severn piano.

Grace G. Gardner will give a musicale at her home, 36 West Twenty-fifth street, Thursday evening, March 9.

Maximilian Pilzer, an American boy violinist who studied with Joachim, will give a recital at Mendelssohn Hall, Thursday evening, March 9.

YSAYE RECITAL.

SUNDAY afternoon, at Carnegie Hall, Ysaye appeared in recital for the first time here this season and attracted his usual enormous audience and earned his usual enormous success. There is no steadier and more reliable artist before the public than Ysaye. His playing is always a revelation, always a serene exhibition of Olympic musical delights. He is a giant in every way among the violinists, and as far as the American public is concerned he has made it hark back to the B. C. days, for our music lovers have made Ysaye an idol and are worshipping him with ever increasing fervor. But he is a true musical god, so the worship is justified.

The opening of the Bruch concerto has never been played here with more bigness and boldness than Ysaye gave it on Sunday. The first movement throbbed with passion, the lovely slow movement was replete with lyric beauty and mellifluous sentiment, and the finale tugged and thrilled and compelled, as though the violin had suddenly been transformed by Ysaye into a whole orchestra and become possessed of a hundred voices instead of only one. It was a performance that brought the audience to its feet with wild cheers, and will be remembered as long as fiddle tradition exists in this city. In Bach's chaconne Ysaye was in his supreme glory, and he played the noble music with a degree of beauty and pathos which he has rarely before reached in all his many New York appearances. Other numbers on Ysaye's program—every note of which testified to his marvelous mastery—were Handel's G minor sonata, Wagner-Wilhelmj's "Parsifal" paraphrase, Schumann's "Abendlied," Tschaikowsky's "Sérénade Melancolique," and Saint-Saëns' "Caprice Valse." Of course there were encores and recalls galore. Jules de Befve accompanied at the piano with more musical than technical control.

Vernon d'Arnal, the Chicago baritone, contributed variety to the concert by singing a well arranged group of songs selected from the compositions of Caldara, Legrenzi, Schubert, Wolf, Brahms, Kaun and Weingartner. Mr. d'Arnal is an artist of unusual graces, who uses his polished and sympathetic voice with rare art. His delivery is enhanced materially by reason of his clear enunciation and his ability to give dramatic life to the text of the song. His musical intelligence dominates his performance, but his voice possesses so much natural charm and freshness that his interpretations never become surcharged with intellect at the expense of emotion. D'Arnal is a singer who has found himself, and he maintains in his performances that perfect balance between the vocal and interpretative adjuncts which makes for true art, and reaches it naturally and easily. D'Arnal should be heard often in New York, where he is sure to make many friends, judging by the enthusiastic reception which was given him last Sunday.

A Benefit Concert.

SOME excellent artists are to give a concert for the benefit of the Fifty-sixth Street Synagogue, at the Harlem Casino, March 21. Those united in the affairs are Adele Ledermann, soprano; Mary Porter Mitchell, alto; Pauline Serhey, violinist, and James F. Nuno, baritone.

Cunningham in Denver.

MANAGER FITZHUGH W. HAENSEL reports that Claude Cunningham, the splendid baritone, will sing in "Elijah" at Denver, on March 9, with the fashionable Trinity Church Choir, one of the leading choral organizations of the West.

Margaret Keyes Congratulated.

THE well known alto Margaret Keyes was quite showered with congratulations upon her singing at the Speaks musicale. Her solos were, "O That We Two Were Maying" and "Summertime's Song," both by Speaks.

FRITZI SCHEFF'S SUCCESS.

 **N** Thursday evening, March 2, Charles B. Dillingham and his star, Fritzi Scheff, revived Franz von Suppé's tuneful comic opera "Boccaccio" at the Broadway Theatre, and scored a brilliant and resounding success for the work, the star and the manager. In no other role of those she has so far offered on Broadway is Fritzi Scheff so well suited as in Boccaccio. The part gives

gives her almost endless opportunities for a display of all those charms and graces which make her one of the most attractive artists on the comic opera stage of today. In the role of Boccaccio the gifted comedienne is able to use her sweet voice to its fullest advantage and to show in her acting all that ease, finish and chic which helped her to gain distinction in her early grand opera days at the Metropolitan. And be it said sotto voce that whatever part of her audience was unconquered by Fritzi Scheff's singing and acting surrendered unconditionally to her pretty presence and winning ways—both shown in tights! It was altogether an evening of tuneful music, rollicking comedy of the up to date style—for very wisely the management had renovated the old Vienna quips and bolstered some of the faded lines—and the large audience testified to the success of the revival by its genuine enthusiasm and its insistent demands for encores. Aside from Fritzi Scheff, all animation and esprit, who was in every sense the star of the evening—and who, be it said, was never in better voice than just now—some of

those who deserve special mention are Louis Harrison, a droll comedian of the free and easy kind; Louise Le Baron, Wallace Brownlow, Arthur Cunningham and Richie Ling.

A word should be said, too, for the sumptuous stage setting and tasteful mise-en-scène.

German Conservatory of Music Concert.

THE pupils' concert of March 1, held at College Hall, was again very interesting, serving to show the good work carried on at this institution by Carl Hein and August Fraemke, directors. A varied program was presented, consisting of piano, vocal and violin solos, string quartets, two piano pieces, two violin pieces, and a military march for orchestra. Those who took part, in the order of their appearance, were Misses N. and C. Sauter, F. Klein, E. Effler, C. Tracey, K. Kerr, Rose Sindelband, Rose Held, Mrs. J. J. O'Keefe, Henry Schulenberg. In the orchestral piece forty-nine players united. Their names are: First and second violins, Misses Bates, Dodd, Effler, Eldridge, Hasenclever, Lohman, Lawrence, Klein, MacDonald, Orth, Quinn, Sauter, Stewart, Sirohuber, Wuestenhoefer; Messrs. Bossi, Brainerd, Freund, Goldram, Hebron, Hennig, Hesselman, Hoffmann, Johnson, Kratka, Landwehr, Mindermann, Noe, Scholder, Papstein, Pero, Schultenberg, Stahl, Vaderson, Wolff; violas, Messrs. Schmidt and Stutzer; cellos, Miss C. Sauter, Messrs. Borchard, Kneppier, McGrath; flute, Mr. Schumacher; clarinets, Messrs. Hlavac and Woodcock; horns, Messrs. Kelly and Smith; trumpets, Messrs. Conklin and Miller; piano, A. Scarmolin.

A Sousa Story.

(From an English Exchange.)

JOHN PHILIP SOUSA, the "March King," who is now touring England, had an alarming experience at a provincial hotel during the early part of his tour. Weary from the business of giving a couple of concerts largely composed of encores, Sousa retired to bed at a pretty early hour for a man with night work to do, being so determined to get a good sleep that he even left untouched the sandwiches which, in obedience to his customary request, had been placed on a table in his bedroom. In the dead of night he was awakened by what seemed to be the sound of a plate being pushed about among the glass and cutlery on his small supper table. He sat up and looked around, but seeing nothing in the dim light of the lowered gas, slept soundly until morning.

In the morning Sousa turned over and looked at the room. It was soiled nearly everywhere with black footmarks. They were on the floor, the table, the toilet stand and the chairs—most particularly the chair upon which Sousa had put his shirt and other underwear. "And it's all over the plate!" said the man who brought the hot water. And it was. Moreover, the sandwiches had entirely disappeared, and so had the fruit which had been placed at the side of them. Putting on his dressing gown and slippers, Sousa helped the man in his search about

the room for what they expected would turn out to be a hidden tramp or something hygienic like that, and it was not very long before the sharp, black eyes of the bronzed musician discovered that the footmarks seemed to have come from and disappeared to the great old fashioned "chimney corner." "He's up that chimney, but he won't be when we have burned a little paper this end of it," grimly observed Sousa, and the smoke from the flaring torch of the morning news soon had the desired effect. A large baboon, covered from head to foot in soot, and trembling from and to the same extremes, descended into the room and stood quite quietly by the window while Sousa and the hot water man retreated into an adjoining apartment, locking the door behind them. The baboon, it turned out, had escaped from a traveling circus the night before, and was last seen making his way in the direction of a disused bit of ground at the side of the hotel.

Sousa says he is going to let a long time go by before he reads again the "shocker" of his countryman, Edgar Allan Poe, "The Murders in the Rue Morgue!"

MRS. GEO. W. PARKHURST'S RECITAL.

 **N**ONE of the most beautiful of Francis Fischer Powers' affairs occurred last Saturday afternoon before the usual assembly of friends and music lovers. The musicale was in the form of a recital by Mrs. Geo. W. Parkhurst, soprano, of Topeka, Kan., a pupil of Mr. Powers for four years.

At the beginning of this season she accepted a position of vocal director at Washburn College, Topeka, making the thirty-third Powers pupil at the head of vocal music in prominent colleges, and while Mrs. Parkhurst is a social leader and lives luxuriantly, she will always make music a prominent feature of her daily life.

She is a musician of unusual excellence, with a voice of rare beauty. Her singing of the "Liebestod" was an illustration of artistic beauty, while the "Bird Song" from "Pagliacci" was scarcely less so.

Reinhold Herman was most enthusiastic over her interpretations of his songs. In "The Elijah" duet with Mr. Powers her part was wonderfully sustained throughout.

Both Mr. and Mrs. Parkhurst will be members of Mr. Powers' study class in Europe this season.

F. Vandervecken, the Belgian violinist, played several



MRS. GEORGE W. PARKHURST.

numbers with faultless technic. Mr. Vandervecken should give the public more frequent opportunities to hear and enjoy his gifts. His own compositions are finely written.

Mr. Powers has not appeared to such advantage in years. His voice was in perfect condition, and he enjoyed his usual success.

Loreau Sterling was at her best, and added much to the pleasure of the afternoon.

Hugh Herndon, a popular favorite at these musicales, was called for and gave a few selections best calculated to display his excellent voice and talent.

Harold Briggs' accompaniments were musical and sympathetic.

Cottlow in New York.

AUGUSTA COTTLOW returned to New York this week from a successful tour in the West. The pianist played in many of the principal cities, both at public recitals and at private musicales and club concerts.

Obituary.**Moses I. Cohn.**

DIED at Toki, Province of Galicia, Austria, at the age of seventy-six, Moses I. Cohn, who for over fifty years was one of the most celebrated cantors in the orthodox synagogue in different parts of Austria. Three years ago he celebrated his jubilee of fifty years of activity and retired in favor of his son. In addition to the powerful quality of his voice, he was gifted with music to such an extent that he became an authority on the subject of old Hebrew songs and chants. Many people in Vienna and in other parts of Austria remarked on his great resemblance to the late Johannes Brahms. He was the father of Harry B. Cohn, the correspondent of THE MUSICAL COURIER at Montreal, to whom many condolences have been sent.

Sophia R. Huss.

Mrs. Sophia R. Huss, mother of Henry Holden Huss and widow of George J. Huss, died on Monday at her residence, 318 East 150th street. Mr. Huss died some months ago.

Durno-Collins in Winnipeg.

NIN addition to the notices reproduced in last week's issue of Mrs. Durno-Collins' triumph in Winnipeg, is the following, which speaks for itself:

Mrs. Durno-Collins has conquered musical Winnipeg. A group of Chopin pieces, the A minor étude, the G flat major étude and the "Marche Funèbre," revealed the poetic temperament of the player, as well as a wonderful variety of touch, in which the warmest tints predominated; remarkable skill in technique, too.

If Carreño vitalizes the well known Schubert-Tausig "Marche Militaire," Durno-Collins etherealizes it. The masculine touch of the South American enthuses an audience, but Mrs. Collins' firm yet delicate finger mechanism appeals to the people's hearts.

Creatore brutalizes the "Marche Funèbre"; Durno-Collins idealizes it and brings the melody of the solo passage within the comprehension of the dullest mind.

Then, again, a brilliant version of Rubinstein's waltz from the suite "Le Bal" still further testifies to her manipulative skill, to which, by way of contrast, may be mentioned the group of four numbers by MacDowell, one of the foremost among American composers. "To a Wild Rose" and "To a Water Lily" were charmingly played, but the audience were largely captivated with the lucidity and vivacity of the other pieces, "March Wind" and "The Witches' Dance." Mr. MacDowell need not fear comparison with Moszkowski, whose name also appeared as a composer upon the program.

Mrs. Durno-Collins is a most fascinating pianist and justly deserves her extensive popularity. Frequent recalls were awarded her last night.—Winnipeg Tribune, February 15, 1905.

Francis Rogers' Press Notices.

THE following are the press notices in praise of Francis Rogers:

• • • Made a decidedly favorable impression with his singing. His tone production is notably fine. In addition to the these qualities, he sings with much feeling and appreciation. (With Ysaye, December 14)—Washington Post.

• • • Created a very favorable impression, singing in good form, with a voice of fine virile quality and with musicianly intelligence.—Washington Star.

He won his audience at once.—Boston Globe.

His selections covered the widest possible range of feeling, and all were sung with a versatility of sympathy that was as remarkable as it was pleasing.—Boston American.

• • • Possesses a rich baritone voice, which was heard to splendid advantage in a repertory of wide range.—Montreal Gazette.

His reappearance last night was one of the most successful musical events of the year.—Montreal Witness.

It has been said by a great German song singer that phenomenal voice is more of a drawback than a blessing to a song singer. Art should be paramount and voice a secondary consideration—cultivation of the highest order is, of course, essential. Mr. Rogers, although possessed of a splendid voice, fulfills these requirements to a nicely. • • • Were his voice only half as good as it is, he would still command a high place in the musical world.—Montreal Argus.

• • • A painstaking, scholarly and sympathetic singer. • • • Has perfect control of breath, enunciates marvelously clearly, and puts warmth and feeling into his songs.—Montreal Star.

He presented the true artist's idea of interpretation in his delivery of the Schubert songs.—Flushing (N. Y.) Evening Journal.

He is most versatile in his rendition, singing always in character and with genuine dramatic expression, albeit without contortions as display.—Flushing Times.

MASTER SCHOOL OF MUSIC

Vocal Department: MME. AURELIA JAEGER, Director.

Department of Theory: DR. GERRIT SMITH.

" German: FRAUERIN BERTHA FIRGAU.

" Italian: SIGNOR PETRI.

Musical History: HENRY T. FISCH.

Fencing: A. L. CORDOZO.

108 Montague Street BROOKLYN, N. Y.

'Round About the Town.



ITH Scotch and Irish songs and stories Lena Duthie, the soprano, gave a recital before a large audience at No. 3 West Ninety-fifth street last Friday evening. Miss Duthie was assisted by Florence Fox, violinist, and E. S. Roe, basso, with Ethel Taylor, Margaret Daniel and T. Arthur Miller as accompanists. Miss Duthie was prettily attired in Highland costume, and her witticisms and funny stories explanatory of each song aroused much enthusiasm. Her sweet and flexible voice was heard to advantage in "Caller Herrin," "Laird of Cockpen," "Annie Laurie," "There's Nae Luck About the Hoose," "Thir a Bhata," "Skye Boat Song," "Hundred Pipers" and "Comin' Thro' the Rye."

In illustrating the influence of the bagpipes on Highlanders Miss Duthie told of the Scotch soldier who was wounded in a recent British engagement and who showed signs of recovery when his ears caught the homelike sound of a bagpipe. The hospital doctors noticing the fact ordered the piper to be brought indoors in hopes of aiding the other patients. He marched up and down the wards skirling every tune he knew. The Highlander soon recovered. "But, sad to say," concluded Miss Duthie, "the British patients failed to survive the bagpipe treatment."

Miss Fox played Bohm's "Bolero" and the andante from De Beriot's concerto No. 2 with a nice tone and some technic. Mr. Roe sang "The Horn," by Fleigler; "Loch Lomond" and "Drink to Me Only with Thine Eyes" very pleasingly. In singing her Irish songs Miss Duthie changed her attire to a becoming Irish peasant costume. Her selections were: "Killarney," "Last Rose of Summer," "Rory O'More" and "Kathleen Mavourneen."



Marion Eames, soprano, and Anne Clarendon Church, pianist, gave a jolly concert, in conjunction with other students of the New York Medical College for Women, in East Fifteenth street, last Saturday evening. Miss Eames was heard at her best in Dell' Acqua's "Chanson Provençale," Weil's "Spring Song" and Chadwick's "Dandelion." Miss Church played Poldini's "Dancing Dolls," Bohm's "Staccato Etude" and Schucht's "A la bien Aimée." The program concluded with some rollicking glees symbolical of a day at college in which the participants were the Misses E. Frech, A. S. Boyce, M. Adams, H. Kenney, A. Shelton, G. Kahrs, B. Rutenberg, E. Emmerich, E. van Buskirk, B. Johnson, R. E. Bruen, G. van de Mark and M. McGuinness.



Hoot mon! Dinna ye ken Lizzie Cameron, the Scottish mezzo-soprano? Weel, she gave a bonny concert of songs dear to the heart of the Scotsmen's colony in Majestic Hall last Saturday evening. She sang the love and war songs of both highland and lowland, nearly a dozen in all, and had to oblige with "Comin' Thro' the Rye" as an encore. She was assisted by Jessie Gibson, contralto, who sang the war ballads "Angus McDonald" and "The Sound of the Pibroch"; Maggie Sorlie, who danced the highland fling and sword dances; Master Alton Lomax, soprano; Harry Burgoine, baritone; Jack Naegle, baritone; C. Naegle, pianist; T. Kelly, tenor, and William G. Sorlie in bagpipe solos.



What joy some New York musicians would consider it to be members of a millionaire's string quartet. What rapture to be able to play the classically, most deep masterpieces and get real money for it without having to worry about their music being too heavy for the popular fancy. The patron in question is Edward J. de Copet, who has a hobby for high class music; in fact, it can't come any too high for him. For years Mr. de Copet sought for just such a quartet of advanced musical scholars as he now maintains under the name of the "Quatuor du Flonzaley." Not finding his ideal musicians in New York apparently Mr. De Copet went to Belgium, where he made up his quartet of four graduates of the Belgian School of Violin Playing. These artists are Alfred Pochon, of Lausanne, Switzerland; Adolfo Betti, of Florence, Italy; Ugo Ara, of Venice, and Iwan d'Archambeau, of Verviers, Belgium. They play the first and second violin, viola and cello, respectively.

Mr. de Copet's idea in this revival of a custom which was in vogue two centuries ago of developing chamber music by means of a private string quartet is to also provide entertainment for his friends and occasionally devote it to the use of charity. Its services for concerts have been given to several charitable institutions this season.

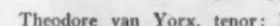
Thursday evening last the members of a school for the blind were the beneficiaries at 121 West Ninety-first street. The concert was largely attended and the auditors seemed to appreciate the quartet's musically playing of Haydn's quartet in B flat, op. 64; Schumann's quartet, op. 47, and a group of selections from "Les Vendredis" (Fridays), a sort of miniature musical Decameron; a collection of quartet numbers of a light and facile sort. Some of them are the product of collaboration by several composers—an instance of unselfish fraternal feeling among musicians.

Clare Bryce is another member of society who believes in using her musical talents for philanthropic purposes. Although Miss Bryce's favorite instrument is the piano, she is much attached to the guitar, as she found it especially useful in her visits to local hospitals. Many faces brightened and spirits rose among the sick in Bellevue last Thursday when Miss Bryce and Alice Kitchener visited the various wards playing guitar solos and duets and singing old fashioned negro melodies. "Old Folks at Home" and "Dixie" were the favorite selections in the women's wards, but the men and boys would invariably ask them to sing "Honeysuckle and the Bee" and "Bamboo Tree" and other modern ditties.

Florence Austin is meeting with success this season, both as solo violinist and first violin of the Women's String Quartet. At the ladies' day musicale, given by the Transportation Club in the Manhattan Hotel last week, Miss Austin played Hubay's "Scene de la Caardas," No. 4, and led the quartet in Beethoven's quartet in C minor and some lighter selections. She is to be the soloist of a private musicale in Passaic on Monday next.

David Sheetz Craig, a graduate in vocal pedagogy, who studied for three years with Franz X. Arens, has just established a studio uptown in the Colonial Building. In reference to "proper teaching" Mr. Craig says: "Professional singers know the full value of the correct use of the voice, and when this is understood at the beginning of a singer's career or studies it is of inestimable worth. Therefore the first teacher of one's voice is an important factor in a student's life. There is a disposition among beginners to think that any teacher will do until one is further advanced in study. That is a serious mistake. As psychologists have discovered that it is necessary to provide the best and most gifted teachers for satisfactory kindergarten work, so is it being recognized in musical circles that fundamental instruction of vocal principles largely determine the success of the pupil."

Marie E. Yost's daily class pupils of the Morningside School of Music entertained their friends with a "musical hour" last Saturday morning. Among the pupils who took part were Blanche Rowe, Elsie Robinson, Estelle Bach, Agnes Gillette, Marjory Moxley, Grace Mikola, Adaline Foghill, Julian Babcock, Jennie Moxley, Elizabeth Lockwood and Pauline Goodnob.



Theodore van Yorx, tenor; Mary Louise Clary, contralto; Lucille Bollingsley, violinist; Irwin Eveleth Hassel, pianist, and the Minnesingers Quartet will take part in Club A of the People's Institute musicale in the Carnegie Lyceum next Saturday evening.



J. Edward Owen, musical director and conductor, is also in line with a new comic opera for next season. Its present title is "The Fool Killer," but some aesthetic manager may change it to "The Lady Killer" or some such matinee idol title.



Abe Holzman, a young East Side musician, when in his teens a few years ago, entered the office of a popular music publishing firm with a penciled manuscript of a march composition. Although a stranger to the head of the firm he was courteously received and was asked to call again concerning his doubtful looking manuscript, with its equally dubious name, "Smoky Moke." Next day he returned to the office and found Leo Feist jubilant over the music, but not satisfied with its name. Holzman stood his ground and declared that the title was appropriate to the theme he brought out in the music. Feist liked the youngster's grit and eventually published the march, which made one of the biggest successes that season.

Now young Holzman is under contract with the firm to write one march number each year. Holzman's composition for this year is entitled "Yankee Grit" and Mr. Feist has nothing to say against this title, although his former argument was the reasonable one that "Smoky Moke" meant

nothing to the average American, as no one he knew could define it. Holzman's answer was that all the South knew the meaning to be a "negro dude."

Rudolph Aronson's new march, entitled "Our President," which was written for and dedicated to President Roosevelt, was honored with the first position on the program of the Inaugural ball at Washington. Mr. Aronson sailed for Europe last week with his wife, who has appeared abroad in Italian opera under the pseudonym of Alma Dalma. She is said to have had some operatic coaching from Jean de Reszke.

Louis G. Muniz, the pianist and composer, has been "stung," too. In other words, he has the comic opera bee in his bonnet and is now writing a musical score to a libretto by Roy L. McCordell. Mr. Muniz left New York last Monday for a six weeks' trip to Hot Springs, Va., where he will continue his composing.

JULIAN WALKER.

JULIAN WALKER, the baritone, has returned to New York from his Southern tour with his scrap book full of laudatory press notices. Excerpts from a few of these are appended:

Julian Walker was received at the Savannah Theatre last night by a full house, which was continuously expressive of its high appreciation of the musical rendition by the distinguished basso soloist. The program was divided into groups of five songs. Theodore Sauls, of Charleston, accompanied Mr. Walker in the regular numbers. This is the second of the concerts of the Savannah Music Club and was equal to any that have ever been given here. Mr. Walker's Savannah friends were there to do him honor and he did not fail to receive the most vociferous applause. He held the audience charmed throughout the entire program.—Savannah Press.

For the second time since his New York success Julian Walker made his appearance before a Savannah audience of music lovers last night, and as before received a warm welcome, shown both in the size of the audience and the demonstration with which he was received, one such as few artists have received in this city. He was given an ovation upon his first appearance on the stage, each song was encored, and at the conclusion he was forced to sing special numbers.

Mr. Walker's voice retains all the old time charm and splendid qualities that have always been its peculiar characteristic, and has in addition a new flexibility and power that make possible the most artistic and delightful effects in his singing. One of the most commendable qualities of his singing is his almost perfect enunciation.

His program was as follows:

	PART I.
Phyllis Has Such Charming Graces.....	Old English
L'espérance Nocchiero (Astrata) 1727.....	Buononcini
Todessehnen	Bach
False Phyllis (A Sequel).....	Old English
Mighty Lord (Christmas Oratorio).....	Bach

PART II.

Nachtgang (Night Mood).....	Strauss
Zueignung (Devotion)	Strauss
Im Herbst (Autumn).....	Franz
Die Rose die Lilie (The Rose and the Lily).....	Schumann
Ich Große Nicht ("I'll Never Complain).....	Schumann

PART III.

Hungarian Folksong	Korby
Loch Lomond	Old Scotch
Sturdy North	Edward
Old Sacred Lullaby	Corner
Honor and Arms (Samson).....	Handel

PART IV.

Love Is a Bubble.....	Allitsen
Once at the Angelus.....	Somervell
Rolling Down to Rio.....	E. German
Mother o'Mine	Tours
A Man's Song	Harris

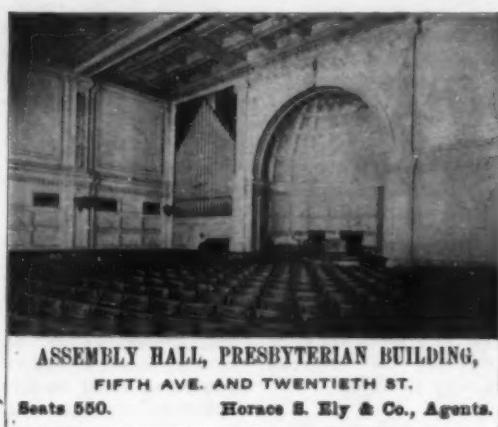
Savannah News.

Julian Walker, of New York, who last season appeared before a Charleston audience and pleased all within sound of his voice, was even more charming last night. Put down on the program as a "basso cantante," it is more easily understood when said that his voice has the high notes of the baritone and the low notes of the basso. And such control and such sweetness! Easy, graceful, smiling, he sang, and the notes thrilled through the hall, substantial and pulsating as the vox humana reinforced by the grand organ. His selections were in many moods and included songs by Bach, Schumann, Strauss, Buononcini and some delightful old English songs. His every appearance was the signal for applause and he was forced to respond to enthusiastic encores.—Charleston News and Courier.

Julian Walker is already well known here, and no singer is more thoroughly enjoyed. Possessed of an organ of exquisite tone, he manages it with such perfect mastery that no effort whatever is manifest. This ease and spontaneity, together with an entire freedom from tremolo or other mannerism, secures for the hearer a receptive attitude of rather unusual comfort—a comfort heightened to keen pleasure by the delightful roundness of his notes, a modulation good and true, and a quality of smooth, fluid transition from tone to tone which is one of the singer's most striking gifts.—Charleston Post.

"Elijah" Under Carl's Direction.

MENDELSSOHN'S oratorio "Elijah" will be sung in the direction of William C. Carl in the Old First Presbyterian Church, Fifth avenue and Twelfth street, next Sunday afternoon, March 12, at half past 4 o'clock. The soloists are Ellen Fletcher Caples, soprano; Antonia Sawyer, contralto; Belle Beedle, contralto; Edward W. Gray, tenor, and Edwin Wilson, baritone. The choir of the "Old First" will be largely augmented for this special musical service.



Greater New York.

NEW YORK, March 6, 1905.

JULIE HERNE'S bright play "Richter's Wife" was given five performances at the Manhattan Theatre. Julie and Chrystal Herne, daughters of the late James A. Herne, are both vocal pupils of Parson Price, and both sing far better than most actresses. That such a young girl as Miss Herne could write a play of the merit of "Richter's Wife" is unusual. It is a picture of contemporary New York life, with a musical subject, "The Messiah," figuring in it. William Humphrey was the typical musician, and Julie Herne, Chrystal Herne and John E. Kellard shared the principal roles.

Walter Henry Hall gave the second and last lecture under the auspices of the Seabury Society in St. James Church, his choir illustrating the lecture by music chosen from the modern English church music composers. His talk was on present day conditions of church music in America. The lecture was given last summer at the Vacation Conference at Richfield Springs.

Sunday evening the Liberal Art Society gave a concert and literary evening at New Clinton Hall. Sarah Fish played pieces for piano by Karganoff and Chopin, Jeannette Hughmann sang an aria by Saint-Saëns, and Fanny Israel sang a "Faust" aria. All three are pupils of Platon Brounoff, who sang a song dedicated by him to Caruso. "Aufenthalthalt," by Schubert, and "The Two Grenadiers," by Schumann, were sung by A. Silverman, another Brounoff pupil. His own latest composition, "For Russian Freedom," a battle song of the revolutionists, was also sung. April 30 Mr. Brounoff will conduct a mass chorus concert at Carnegie Hall. Both his uptown and downtown studios find him busily employed, as has been the case for some years.

Wesley Weyman, the pianist, is to appear as soloist at the following: March 10, concert at Sherry's, benefit New York Convalescent Home; 17th, recital, New York Women's University Club; April 5, recital at Mendelsohn Hall; 12th, recital at Orange, N. J.; 24th, recital at Ayer, Mass. His recent recitals in Boston attracted attention.

Jo-Shipley Watson, who studied in New York with prominent teachers, and is located in Emporia, Kan., sends "Then and Now," the appropriately named program of an historical piano recital, "Then" containing piano pieces of the seventeenth and eighteenth centuries, Italian, French and German. "Now" is made up of compositions by modern German, Russian, Polish, French, Norwegian and American composers. Those who played the pieces were: Abigail Dowden, Jo-Shipley Watson, Helen Tanner, Jennie Kingan, Eulalia Tucker, Edith Dowden, Olivia McCarthy, Mr. Covert, Gladys Jones, Fay Stannard and Grace Stone. A lecture on "Parsifal," with pictorial and musical illustrations, is to be given next. Miss Watson, a prominent figure at the last M. T. N. A. meeting at St. Louis, is doing much for the cause of music in Kansas.

Pupils of Anna Jewell gave an interesting recital at the Waldorf-Astoria Hotel March 3, assisted by Grace Davis, soprano, and Isidore Moskowitz, soloist. Those appearing on the program were Wanda Luth, Nettie Miller, Felicia Pauli, Maud Massicoté, Josie Soldano and Christine Dossert. Of these little nine year old Josie Soldano, who played a lullaby and march by Gurlitt, deserves special mention. Miss Davis sang the lullaby from "Jocelyn" and the Bemberg waltz song with effect; as encore she sang Rogers' "At Parting." Mr. Moskowitz's playing of the "Faust" fantasia and the andante and allegro from the "Kreutzer" sonata was most artistic. Miss Jewell played accompaniments with good taste.

Mary Porter Mitchell, contralto, was the solo singer at the last recital in Aeolian Hall. Her numbers were the Liszt "Lorelei," which she sang with much style, "Allerseelen" and "Serenade" by Strauss, the latter sung with much daintiness.

Mrs. William S. Nelson played the accompaniments at the entertainment under the auspices of the Women's Club, at Commonwealth Hall, East Orange, N. J., last week, ably assisting the solo singer, Mrs. Fisk.

Genevieve Bisbee has issued cards for Saturday evenings, March 11 and 18, and April 8 and 15, 142 West Forty-ninth street, Cambridge Court.

Cecil James is the newly chosen solo tenor of the First Presbyterian Church of Brooklyn, Huntington Woodman, organist. From a large number of singers he was invited to sing at a Sunday service, and then engaged. This man is that rare thing, a real tenor, with a high and true voice. He sang "Be Thou Faithful" and "My Hope Is in the Everlasting." Mr. James has the repertory, knowledge, voice and personality necessary for a fine career. More will be heard of him.

Louise van Wagener sang recently "A Lovely Night," by Ronalds, "Haying," by Needham, and Grieg's "Good Morning," and the listeners had only words of praise to say. Her voice is a soprano, of unusual expressive powers, and she sings with style and distinct enunciation, and looks attractive besides.

The Musical Salon at the Anderson studios met last week, listening to excerpts from Reinhold Herrman's tuneful opera "The Minstrel," and Mozart's early opera, "Bastien and Bastienne." The latter was given entire for the first time in this country. Miss Bowman and Justin Thatcher, soprano and tenor, sang the title roles, Edward Lankow the bass. Those engaged in the Mozart opera were Rosalba Beecher, Jessica Robinson, Mrs. Seward, Ellen E. Langdon, Mrs. Myers, Albert Quesnel, Irvin Myers and Edward Bromberg. Walter L. Bogert played the piano accompaniments.

George C. Carrie, tenor, is becoming known as "the man with the high C," for at any time he can send forth this tenor's trial with as little effort as for a high A. He sang recently in "King Olaf," by Carl Busch, at Reading, Pa., causing the Eagle of that city to print this: "The singing of George C. Carrie, the tenor soloist, was noticeable for the clearness of his high notes."

Mrs. Edward Alden Beals, of Portland, Ore., resided East some years ago and became known as a capable organist and voice teacher. Her daughter, Nancy Beals, and Nina Wenderoth, both her pupils in vocal music, gave a recital December 27 at the studio. Miss Nancy has, it is said, a beautiful soprano voice. Of her singing a local daily said:

Nancy Beals, the talented daughter of Mr. and Mrs. Edward Alden Beals, who, besides a very charming personality, possesses a soprano voice of exquisite purity and sweetness. Her numbers, the difficult "Habanera," from "Carmen," and Bartlett's "A Dream," were most artistically sung, calling forth praise from all present. Mrs. Beals was a sympathetic accompanist. The singer was presented with an immense bouquet of lovely flowers.

Mrs. Hooker, of Boston, a pupil of A. J. Hubbard, sang recently in New York, winning admiration both for her voice, which is of unusual power and range, and for the way she uses it. Lansing's "I Will Praise Thee" she sings with artistic freedom, reaching a fine climax on the high C. She occupies a prominent church position.

The Home Circle Orchestra, composed of young men, united in presenting a farce and one-act play at the New York Turn Hall last week. A good sized company heard the plays and voted them a great success. It was the first attempt of these musical men to give a play and all the more successful and noteworthy on that account.

Alice Eastman, soprano, of Pittsburg, Pa., formerly at Christ M. E. Church, is the new soprano for the Brooklyn Memorial Church on Seventh avenue. Miss Eastman is said to be an exceptionally good singer.

Martha Miner-Richards, the soprano, has gone to Denver, Col., to sing in concerts. She expects to remain several weeks, meeting Mr. Richards, baritone of the Savage Opera Company.

Susan Douglas Edson issued cards to meet Carrie Jacobs-Bond to hear her in her original vocal and instrumental compositions, February 28, at her studio. Mrs. Lowell T. Field invited friends to a similar affair in another studio in Carnegie Hall. Mrs. Bond appeared also at the Mrs. Joseph F. Knapp Tuesday evenings recently.

Pupils of Ralph Dayton Hausrath gave a concert at College Hall last night, March 7, assisted by Jas. D. Fitz-

gerald, baritone; Thomas Beynon, tenor, and B. R. Throckmorton, reader.

At the Church of the Divine Paternity, Seventy-sixth street and Central Park West, J. Warren Andrews organist, Barnby's "Rebekah" was sung complete last Sunday evening. The choir consists of Estelle Harris, soprano; Albert P. Quesnel, tenor; Cornelia W. Marvin, contralto; Herbert Witherspoon, basso, and chorus.

Many of the organists who played at St. Louis Exposition have received the souvenir booklet containing cuts, description and specifications of the mammoth organ from the builders.

Miss Burbank and Miss Mosher united in one of their unique and interesting lecture-recitals at the Riverside School, 315 Riverside drive, Friday evening of last week. The subject was "Russian Music."

Mrs. W. E. Beardsley, the pianist and teacher, announces "Fridays" after 4 p. m. at studio 143 Carnegie Hall.

Horace Horton Kinney has issued cards "to hear a violinist just returned from Sevcik," Thursday, March 9, at 4 o'clock, 167 West Fifty-seventh street.

Grace G. Gardner has cards out for a musicale, Thursday evening, March 9, 8:30 o'clock, 36 West Twenty-fifth street.

Grace Toennies, artist-pupil of Madame Torpadie, sang at a musicale in Orange, N. J., two weeks ago.

RECENT VIENNA CONCERTS.

- | | |
|------------------------------------|--|
| February 16—Rosenthal. | |
| 17—Gisela Springer, piano. | |
| 18—Béla Bartok, piano. | |
| 18—Dutch Quartet. | |
| 19—Seventh Philharmonic. | |
| 19—Max Reger, composer. | |
| 20—Bill Quartet. | |
| 21—Ethel Newcomb, piano. | |
| 21—Tina Giampoko, vocal. | |
| 22—Leopold Melleba, composer. | |
| 22—Nelly Saunders, vocal. | |
| 22—Helene Staegermann, vocal. | |
| 23—Agnes Pylemann, vocal. | |
| 23—Lilly Hagenauer, vocal. | |
| 24—Brussels Quartet. | |
| 24—La Brinno and Klengel, sonatas. | |
| 25—Carlo Sabatini, violin. | |
| 25—Katharine Goodson, piano. | |
| 25—Julius Klengel, cello. | |
| 26—Red Cross Benefit. | |
| 26—Juvenile Concert. | |
| 26—Ernst Wasservogel, piano. | |
| 27—Olga Lenk, vocal. | |
| 27—Beatrix Goldhar, piano. | |
| 28—Rose Quartet. | |
| March 1—Vienna Choral Society. | |
| 2—Sarasate, violin. | |
| 3—Kubelik, violin. | |
| 3—Clothilde Kleeberg, vocal. | |
| 4—Ernest van Dyck, vocal. | |
| 7—Alfred Grünfeld, piano. | |

The Marum Quartet.

UDWIG MARUM, Isidor Schnitzler, violins; Maurice Kaufman, viola, and Leo Schulz, 'cello, form this quartet, which is fast making a name for itself by reason of high artistic playing. The third concert took place at the residence of Dr. C. A. Herter, of Madison avenue, February 25, when the following program was given, assisted by a local pianist:

Quartet, No. 2, D major..... Borodine
Declaration of Love, op. 192..... Raff
The Mill..... Raff

Quartet, op. 13, No. 5..... Strauss

It is evident this quartet is not content with the beaten path, but is on the lookout for novelties. The fourth concert takes place March 18.

MAESTRO P. FLORIDIA

Piano—Opera—Chamber Music.

Studio: 134 Carnegie Hall, Tuesdays and Fridays, A. M.

JUSTIN THATCHER

TENOR.

Address: 406 West 57th Street, New York.

HARPER, BASSO.

Arcade Building, 1947 Broadway, NEW YORK.

**"Stabat Mater."**

The Evening Sun.
Rand was unequal to the high D flat.

The Sun.
The soloists were * * * and Messrs. Pollock and Plançon.

New York American.
Milada Cerny played with an effect which seemed to lack strength.

New York American.
Milada Cerny played Chopin's scherzo in D minor.

New York American.
Milada Cerny played Chopin's scherzo in D minor.

Bloomfield Zeisler Recital.

The Morning Telegraph.
Mendelssohn Hall is far too small for the circle of Bloomfield Zeisler's admirers.

The Sun.
Madame Zeisler was not at her best.

The New York Press.
Her interpretations in the Chopin mazurkas were far from satisfying.

The Sun.
In the climax of the nocturne she simply pounded.

New York Tribune.
Restlessness and rudeness marred her playing of Beethoven's "Sonata Appassionata."

"Romeo et Juliette."

The Sun.
Emma Eames * * * one sighs at times for a livelier simulation of passion.

The New York Times.
Saleza's voice showed signs of fatigue.

The New York Press.
Plançon's lung power has suffered a bit with advancing years.

What the Jury Thinks.

The New York Press.
Eames was not in condition and her voice penetrated the ear at times like acid.

New York Tribune.
Madame Eames sang coldly.

New York Tribune.
Saleza was suffering from hoarseness.

The New York Press.
Saleza's voice threatened to disappear; * * * looked as though he would have to be replaced by another.

Kneisel Quartet Concert.

The Globe.
Alwin Schroeder in the Locatelli sonata * * * in the rapid passage work there was surprising insecurity.

The Globe.
The playing was not always the kind associated with Kneisel and his men.

The Evening Post.
Yesterday she was in good form.

The Sun.
She played both the mazurkas excellently.

The Evening Post.
She wrought up the Chopin nocturne to a fine climax.

The Evening Post.
She played the sonata with a splendid display of emotionalism.

The Globe.

The music at its best seemed only a virtuoso's exercise.

The Evening Post.

The Beethoven quartet left the audience in a listless mood.

The Evening Post.

There was a blunder in program making * * * the program was upside down.

The Evening Telegram.

The last number was the Beethoven quartet in F

New York Tribune.
Eames was in fine voice, and sang brilliantly.

New York American.
Eames had the perfection that the indifferent often regard as coldness.

The New York Herald.
Saleza was in excellent voice.

The Evening Telegram.
Saleza was in good voice.

The New York Herald.
Schroeder's interpretation met all difficulties and brilliantly disposed of them.

The Evening Telegram.
The Kneisel Quartet surpassed expectation at their concert last evening.

The Evening Telegram.
Whiting contributed in large measure to the success of the performance.

The Evening Telegram.
While duly emphasizing his own part, he avoided the snare into which so many pianists are led, of making the piano stand out from the other instruments. His tones and his modulations supplemented the strings with grateful effectiveness.

The New York Herald.
There are no finer pages in the literature of chamber music than those of the adante in this quartet.

THE EVENING MAIL.
The adagio of the Locatelli sonata proved one of the noblest pieces of writing for 'cello known to the repertory.

New York Tribune.
In the Beethoven quartet the pleasures of the evening reached their climax.

The Sun.
Last night's program was made with skill.

The New York Times.
And to those who cling to Beethoven the first of

major, op. 59, No. 1—rather gay and somewhat light for a Beethoven work, reminding one at times strongly of Haydn.

the Rasoumoffsky quartets is one of the most perfect productions in all chamber music, a prodigal outpouring of the master's richest and most spontaneous music, a very epitome of all the perfection of quartet style.

The New York Times.
* * * In clarity of expression and perfect command of all the subtleties of the technic of the instrument it was an extraordinary performance.

The World.
There were moments last night that fell below the average of playing of this aggregation of artists.

Boston Symphony Quartet.

New York Tribune.
The playing of the Boston Symphony Quartet falls far short of that of the Kneisel Quartet.

Von Ende Concert.

The New York Herald.
Mr. von Ende himself, who had been ill, was replaced by Michael Banner.

"Meistersinger."

The New York Press.
Burgstaller succeeded only in producing pinched and unbeautiful tones.

The Morning Telegraph.
Mr. Burgstaller sang Walther very well indeed.

D'Albert Recital.

New-York Staats-Zeitung.
He played the "Anger Over a Lost Penny" with such rage as thought it were a million, on which the salvation of his soul depended.

The Evening Post.
If he plays Beethoven's rondo entitled "Anger Over a Lost Penny" as if he had lost a fortune, may we not assume that he is thus carrying out Beethoven's humorous intentions to the letter.

The Evening Post.
It is a tremendous work—a work which affects every music lover in proportion to his capacity for appreciating the most sublime phases of the divine art. Bach himself never wrote anything deeper than the B minor sonata.

The New York Times.
The admirers of Liszt cherish the B minor sonata as one of the master's most precious utterances. To those outside the cult it seems an extravagantly long, laborious, and difficult elaboration of uncertain and unimportant phrases, abounding in the characteristic florid rhetoric and the "pianistic," "arpeggiate," and otherwise Lisztian effects that are congenial to pianists, but giving no impression of coherency or of pregnant musical inspiration.

Philharmonic Concert.

The New York Herald.
Ysaye did not play with his accustomed finish and purity of tone.

New York Tribune.
He dominated the performance only because of the amplitude and warmth of his tone.

The New York Press.

In the "Euryanthe" overture * * * a little less haste and restlessness would have been grateful.

New-York Tribune.

The performance of the orchestra was sadly impure and otherwise defective in the woodwind.

New-York State Journal.

Panzner is a matter of fact conductor.

New-York State Journal.

In Panzner's leading of the symphony * * * there were a certain stiffness, a lack of elasticity * * * the phrases crumpled away at times.

The Sun.

Panzner's presentation of the Weber overture lacked both flexibility and fire.

The Sun.

Panzner's reading of the symphony was dull, heavy, inelastic and unpoetic.

THE NEW YORK HERALD.

The "Euryanthe" overture was the best played number on the program.

The World.

The playing of the Philharmonic Orchestra yesterday was better than it has been of late.

The New York Press.

Panzner revealed himself as a man of exuberant temperament, personal influence and force—a leader of individuality, musical intelligence and sensitiveness.

The New York Times.

In the Tchaikovsky symphony Panzner purposes the fullest freedom in expression, tempo, nuance; the elaboration of each single phrase to its utmost significance.

The New York Times.

The performance of the overture was elastic and spirited.

The Evening Post.

His reading of the fifth symphony was notable for its true Slavic spirit, its incessant modification of tempo (herein the master interpreter particularly showed himself), and the revelation of the genuine Russian melancholy, alternating with Russian revelry.

The Sun.

Panzner undertook to broaden the "Liebestod" and succeeded in taking some of the life out of it; * * * such inharmonious managements have seldom been heard.

The Sun.

Mr. Panzner displayed a not uncommon fondness for making discoveries. He brought to the surface numerous bits of counterpoint at the expense of the main themes.

The Sun.

The Bach concerto was played almost as badly as possible.

The Sun.

The orchestral support was as heavy as the curse of Jerome.

The New York Times.

The orchestra seemed quite unsettled in its efforts to follow the complexities of Mr. Panzner's reading, and has not in a long time made so deplorable showing in respect of technical finish and precision, nor met with so many accidents of all sorts. In point of fact, it was quite an unfinished performance.

The Evening Post.

Truly, since Seidl conducted this music for the last time at a Philharmonic concert it has not been so glowingly, so superbly played here.

The Evening Post.

Another admirable feature of his conducting was the emphasizing of the melody, both in its main curves and in the subtle, contrapuntal touches which Tchaikovsky, in his last period, indulged in.

New York American.

Ysaye played with exquisite art and incomparable delicacy of expression.

New York American.

Panzner and the orchestra accompanied Ysaye excellently.

The Evening Post.

When an orchestra plays with such superb sonority, such beauty of tonal coloring, such careful attention to light and shade, as the Philharmonic displayed yesterday. * * *

NEW SONGS.

"Clytie." For medium voice. Words by Maude J. Sullivan, music by J. Christopher Marks. Published by William A. Pond, New York.

An admirable score in which the music correctly reflects the verses. A mezzo contralto or baritone could make "Clytie" effective for any audience. The composer shows that he understands the voice, for his song in the key of G major does not go above E or below C, a delightful range.

"Cupid's Art." Poem by Dr. Sydney S. Jacqueline, music by Samuel S. Aronson. Published by William A. Pond, New York.

Another good song for the medium voice in the key of C major. The sentiment expressed is joyous but by no means exaggerated.

"Could I But Know." Poem by M. Harcourt, music by Charles J. Wilson. Published by William A. Pond, New York.

The musical quality of this song is enhanced by the cello obligato. Altogether, it is a graceful and pleasing composition in two keys, in D flat major for contralto and A flat major for mezzo soprano.

John Young in St. Paul.

JOHN YOUNG made his initial appearance in the West at St. Paul, Minn., with the Choral Club, and it was a great success, an echo of which follows. In connection with the church choir changes it is well to note that some churches know and appreciate a good voice, as in Mr. Young's instance; he has just signed at the Second Collegiate Church, of Harlem, for the eighth consecutive year. He is also tenor at Temple Rudolf Sholom. The notices from St. Paul read:

John Young, the tenor, was the delightful surprise of the evening. His voice is very musical and his singing is most intelligent. In the matter of intonation his work approaches perfection. The Choral Society has scarcely known the pleasure of singing with a tenor of such entirely satisfactory qualities. In the recitative, "Watchman, Will the Night Soon Pass?" a considerable declamatory power was exhibited.—St. Paul Dispatch, St. Paul, Minn., February 17, 1905.

John Young, the tenor, was eminently satisfactory. He sings oratorio music in the declamatory style so necessary to bring out its full beauty. But his interpretations are always in good taste, and his well bred diction and his musical understanding enable him to illuminate rarely his text. The voice itself is not remarkable for its power, but it carries well and has all the appealing qualities of the good lyric tenor.—St. Paul Globe, February 17, 1905.

Excerpts from Critical Comments from Leading Newspapers

ON

HERBERT WITHERSPOON, BASSO CANTANTE.

NEW YORK TRIBUNE.

He is a bass singer with an agreeable, flexible and extensive voice to begin with, and which is even more essential to success, intelligence, good taste and correct feeling.

NEW YORK SUN.

He has exquisite taste, solid understanding, temperament and imagination.

Herbert Witherspoon is perhaps more of a cosmopolitan in art than any other American singer who has visited St. Paul, with the exception of Madame Nordica.

Mr. Witherspoon succeeds in making the song recital worth while—in making it something more than an exposition of a vocal method and the display of a knowledge of "schools." To the professional singer his method is a matter of absorbing interest.—St. Paul Dispatch.

The soloists ranged from adequate to excellent. Mr. Witherspoon achieved the best work of the evening. His voice, being of the true bass quality, suits the Handel music and enables him to give it with fitting breadth and authority. He sang all the numbers from memory and clearly demonstrated his thorough mastery of them, both as regards their music and their text.—Chicago Tribune, December 26, 1904.

He has complete command of the resources of the artist and uses them with rare judgment. His voice has great power, extended compass, a virile, vibrant resonance, and a beautiful sweetness in soft passages.—Chicago Inter Ocean.

NEW YORK TIMES.

He sings with an admirable method and delivery, and a style of much finish and polish.

BOSTON JOURNAL.

All in all a singer of much more than ordinary worth.

BOSTON TRANSCRIPT.

Mr. Witherspoon has a noble bass voice of wide range and unusually beautiful quality.

The soloist of the evening, Herbert Witherspoon, was more complaisant in this respect, and granted two encores after prolonged applause in each case. Mr. Witherspoon's splendid bass voice seems to have expanded and gained additional richness since he was last heard here, and his manner of singing was, if anything, more polished and effective than ever.—Pittsburg Leader, November 12, 1904.

Mr. Witherspoon's voice has volume and purity of tone to an extreme degree. His method is natural, his control perfect. When to this fine equipment there are added fine artistic feeling and remarkable technic, little if anything is left to be desired. His tones, pure and resonant, lend themselves to dramatic and lyrical passages with equal facility.—Milwaukee Sentinel, December 15, 1904.

Wisely, generous space was given the songs. In the assistance of Mr. Witherspoon, an oratorio baritone of unusually artistic method and rare power of declamation, Mr. Chadwick, the song writer, was especially fortunate.—Boston Globe, November 22, 1904.

If individual laurels were to be distributed, the mark of distinction would go to Mr. Witherspoon. He has a large voice of unusual purity of tone, and capable of expressing deep religious feeling. His delivery is natural and characterized by apparent absence of all effort. The difficult chromatic phrasing in "Why Do the Nations?"

CHICAGO TRIBUNE.

Interpreatively Mr. Witherspoon frequently reminded of Max Heinrich at his best. Sincere and higher commendation can scarcely be accorded.

CHICAGO INTER OCEAN.

Mr. Witherspoon is in the highest meaning of the name an artist.

and the dramatic intensity of "For He Is Like a Refiner's Fire" were sung with an accuracy that marked absolute ease and control in what is rather a high flight into musical technic.—Milwaukee Daily News, December 26, 1904.

Mr. Witherspoon, who took at short notice the part of Mephistopheles, has a fine bass voice and plenty of dramatic intelligence.—Providence Journal, November 30, 1904.

He entered completely into the spirit of the composition with most magnificently dramatic effects.—Cleveland Town Topics.

He sang three beautiful songs, and was forced to give three encores, at the end of which the audience gave him up reluctantly.—Buffalo Express.

It is a delight to listen to a singer so thoroughly competent and masterful.—Philadelphia North American.

Mr. Witherspoon was superb.—Pittsburg Gazette.

Mr. Witherspoon's delivery of the bass solos was something to remember as an embodiment of admirable vocal art, blended with dignified yet forceful interpretation.—Brooklyn Times.

Management, HENRY WOLFSOHN.

Private Address,

HOTEL PORTLAND,
132 West 47th Street.



HÔTEL DES CHÂTELAINS,
184 BOULEVARD HAUSSMANN, PARIS,
February 23, 1905.

[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of THE MUSICAL COURIER.]

B. SCORES and scores of B's, seem to be enjoying, if not usurping—as some critics, at least in the case of Beethoven, are inclined to think—the program honors of the Sunday orchestral concerts in Paris.

Among the B's of this season occupying prominent positions on the programs of the Lamoureux and the Colonne concerts are Bach, Beethoven, Bruch, Brahms and Berlioz. The first four in concerti for violin and for piano; Brahms and Beethoven also in symphony—the latter's nine works in that form having already been given by both concert organizations this winter—on several occasions a symphony and a concerto for violin or piano by the same composer being heard. Berlioz has frequently been represented by some large work for chorus and orchestra, or for orchestra alone, particularly at the Châtelain concerts under M. Colonne. At one of these concerts Sunday before last the Brahms piano concerto was played by Mark Hambourg, and last Sunday again a Brahms concerto, the one in D major for violin, which Hugo Heermann performed in masterful style, the first movement especially serving to show this violinist's superior capabilities as to musical conception, and his complete mastery and brilliant execution of all the technical difficulties contained in the work. Although Mr. Heermann appeared without having rehearsed with the orchestra, the performance, nevertheless, went very smoothly, thanks to the ability of Elsie Playfair, one of the first violins of the Colonne orchestra, a Premier Prix du Conservatoire and later a pupil of Professor Heermann, who had rehearsed with the orchestra in her master's stead. This talented young girl is so fond of orchestral music and its performances that she has steadfastly declined to quit and devote herself wholly to solo playing. Mr. Heermann was accorded a splendid reception by the large audience.

The rest of the program included the "Léonore" overture, No. 3; two vocal numbers, "Clair de Lune," first audition, Gabriel Fauré; "le Timbre d'Argent," "le Bonheur est chose Legère," Saint-Saëns, interpreted by Jeanne Leclerc, and a last performance of "La Vie du Poète" symphony drama in four parts for orchestra, chorus and solo voices, by Gustave Charpentier.

The Lamoureux concert, under Chevillard, had the following program: Overture to "Tasso," by Eug. d'Harcourt, the first performance of which was well received; the E flat piano concerto of Beethoven was interpreted by Emil Sauer with great success, but was variously criticised in the daily press; Beethoven's "Ninth" symphony, with Madame Lormont, Mlle. Melno, M. Gilbert and M. Fröhlich as the vocal soloists; chorus and orchestra concluding the concert, of which a privileged writer again complained that there was too much of the Bonn master in evidence.

At the Conservatoire concert directed by M. Marty the program presented contained the B flat symphony of Haydn, "Les Béatitudes" of César Franck in four parts for solo voices, choruses and orchestra, with Mozart's overture to "The Magic Flute" as a finishing number.

The Tuesday evening concerts of the Société Philharmonique at the Salle des Agriculteurs are extremely successful this season and well attended as a rule. Owing to the writer's recent illness, a discussion of some of these interesting concerts had to be omitted. These were the

Jeanne Raunay-Sapellnikoff-Henri Marteau combination, opening with an exceedingly well played Beethoven sonata for piano and violin in E flat by Sapellnikoff and Marteau, Madame Raunay following with two songs, "Heiss mich nicht reden" (Schumann) and "Wonne der Wehmuth" (Beethoven). In a later appearance Madame Raunay sang two French songs, "Phidylé" of Duparc and "Soir" by Fauré, both of which were most pleasingly delivered. Henri Marteau not only satisfied, but completely won his audience with the sixth sonata (in E) of Bach for violin alone. M. Sapellnikoff closed the concert with a three part group of pieces, variations in F minor by Haydn, nocturne in E flat and the A flat polonaise, both by Chopin. In the Haydn number he was decidedly good; the nocturne was played very acceptably, but the polonaise left something to be desired. Richard Hageman was the able accompanist—reliable as always.

The next concert presented Wanda Landowska, Louis Fröhlich and Pablo Casals as the attractions, the program embracing a Beethoven sonata in G for piano and 'cello, which, in its Mozartian lightness, buoyancy and delicacy, was interpreted perfectly by Madame Landowska and Casals, meeting with a demonstration of satisfaction in the house.

Mr. Fröhlich's first selection in a group of three songs, an air by Handel, was hardly so successful as those that followed, the second being "Le Fidèle Jean," by Beethoven, which was sung most charmingly and showed the beautiful timbre of some of his tones to good advantage; the third selection, a "Gruppe aus dem Tartarus," by Schubert, was rendered with great dramatic fervor and full round voice. A later choice contained H. Wolff's "Verborgenheit" and the "Deux Magelone" by Brahms, the beautiful Wolff song being interpreted in an equally comme il faut manner, and after the "Frühlingsnacht," which was given with much passion and feeling, the audience became very enthusiastic and demanded an encore, to which the singer was obliged to yield, adding "Mein Liebe ist grün," by Brahms.

Casals scored new triumphs with a first performance of a Bach suite in E flat for 'cello alone, which he interpreted in his usual irreproachable style and with large, sympathetic tone which he drew forth from a "Violoncelle moderne." An encore was, of course, emphatically demanded and accorded.

Another Philharmonique concert presented the Quatuor de Paris, consisting of MM. Hayot, André, Dénayer and Salmon, and Emil Sauer in place of Ferruccio Busoni, who was detained in Berlin with a slight attack of the grip. Mr. Sauer chose as his numbers the d'Albert transcription of a Bach prelude and fugue in D major and the Chopin sonata, op. 35. Sauer did some tall and surprising piano playing on this occasion and after the Chopin sonata he received a tremendous ovation, being obliged to add an encore. The Paris or Hayot Quartet performed in exquisite style and with most finished detail a quartet by Debussy, which took the audience by storm. The second movement (assez vif et bien rythmé) contains whole passages of pizzicato work for the leading violin, in which M. Hayot very sensibly unshouldered his instrument, taking it under his right arm like a guitar, and played the pizzicato with his thumb in place of the forefinger, or that and the middle finger alternately. The concert ended with the A major (No. 3) quartet of Schumann—leaving no room for criticism other than approval.

The last concert, Tuesday of this week, brought us Busoni himself again, and Joh. Messchaert, the singer. The pianist, in his own clear and intellectual style, played

a self made transcription of a Bach toccata, adagio and fugue; the sonata, op. 109, of Beethoven; later some Liszt variations on a theme by Bach (which were difficult but not at all interesting), and six études by Liszt after the caprices of Paganini, which were played so brilliantly by Busoni, especially the "Campanella" and "La Chasse," as to earn for him a double encore.

Mr. Messchaert pleased the audience tremendously by his fine presentation of Schumann's interesting and beautiful cycle or series of songs known as the "Dichterliebe" ("Les Amours du Poète"), which he sang in their entirety. His manner was spirited, his diction pure and his musical expression very good indeed.

The accompanist on this occasion, Eugène Wagner, though a good pianist, with a very facile technic and ready reading ability, played these Schumann songs so singularly alike, so innocent of their inner meaning, that they became somewhat monotonous and forced upon the listener the conviction that the pianist did not, in all probability, understand the German text in which these gems were sung—thus losing much of their poetic as well as their musical meaning.

Certainly one of the most delightful soirée musicales this season, attractive musically and socially elegant and distinguished, has been that of M. et Mme. Albert Blondel at their salons in the Rue du Mail. The interesting program was long and varied, but almost too generous for proper appreciation.

Among the numerous guests present may be mentioned the Marquise de Pracomtal, Comtesse de Géarn, Comte et Comtesse de Franqueville, Comtesse de Souray, Mme. George Mallet, Mme. et Mlle. Georges Leygues, M. et Mme. Kinen, Lydia Eustis, Général et Baronne Faverot de Kerbrech, Graziella Ferrari, Comtesse et Mlle. de Chastenet d'Esterre, M. et Mme. Ferdinand Périer, Madame Diemer, M. et Mme. Edouard Colonne, M. et Mme. Alfred Bruneau, Théodore Dubois, Gabriel Fauré, M. V. de la Nux, Mme. Gaston Verdé-Delisle, M. Geoffray, Ministre de France à Londres; M. et Mme. Pierre Lalo, Antonio Baldelli, M. Stojowski, Georges Marty, M. et Mme. Foulon de Vaulx, M. Cros St. Ange.

At a recent chamber music concert in the Gewandhaus, of Leipzig, the celebrated Paris "Trio Chaigneau" (Miles, Thérèse, piano; Suzanne, violin, and Marguerite, 'cello) participated, receiving hearty applause for their excellent work in the D minor trio (op. 63) of Schumann and in that of Saint-Saëns, op. 18, in F major. Among the interested auditors was Arthur Nikisch, who remained to the end to applaud and offer his felicitations to the fair and musical Parisiennes.

The Miles Chaigneau return to Germany to play at Berlin on March 5, when their program will include the Schumann piano quartet, with Professor Joachim in the viola part—an honor very much appreciated by the ladies.

At Madame Marchesi's last reception on Sunday her pupils, Lydia Obrée, Eva Lissmann, Marie Kelly, and last, but not least, Marguerite Claire, were heard to advantage in a pleasing program of opera and lieder selections. The Pianola was introduced by Rafael de Acévres; and Adrienne Breitner, an attractive young lady with a most sympathetic quality of voice (a daughter of Ludovic Breitner, the well known pianist, I believe,), recited selections from Sully, Prudhomme, Verlaine and La Fontaine.

Among those present were the Comtesses Tornielli, Rosptochine, Roger de Barbantone, Soltyk, Ducos, De Saint-Maurice, De Fontenailles, Baroness Decazes, De Pontalba, Emma Nevada, Mr. and Madame Hardy-Thé, Colonel and Madame Dodge, and others of the American colony.

Marguerite Martini's last fortnightly "audition" (singing and acting in scenes from the different operas) was, as usual, very successful. Her pupils taking part on this occasion included Miles. Nantel, Lévy, Gau and M. Dubois, Madame Bonjean, Mlle. Grima, Krepper and M. Heyraud; Miles. d'Yvois, Velder and Gehman; MM. Extrayat, De Witt and Bucken, and the Comtesse de Platers.

Mary Smyth, an American pianist, recently gave a studio concert, with the assistance of Jane Noria of the Paris Opéra, Lucien Wurmser, pianist, and Firmin Touche, violinist. Miss Smyth has been studying for several years here with Pugno and Wurmser and gave evidence of much talent and close study—both her solo and ensemble work being praiseworthy.

Among those present were Mrs. Henry Bispham, Mrs. Ingersoll, Helen de Peyster Conger, the Misses Chapin, Mrs. Douglas Story, Rev. and Mrs. Sylvester Beach,

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Harold Bauer's very successful concert, with the assistance of the Lamoureux Orchestra, under direction of M. Chevillard, at the Salle Erard on Saturday last, has already been cabled to THE MUSICAL COURIER. It only remains to add, therefore, what the great pianist chose as program for the occasion: Beethoven, concerto in E flat; César Franck, "Variations Symphoniques"; Schumann, "Introduction and Allegro Appassionata"; Liszt, "Danse Macabre" (being a paraphrase on the "Dies Irae").

Bauer had enormous success; Chevillard and his orchestra were fine accompanists and the house was crowded with pianists, other musicians and enthusiastic friends and admirers.

To-night the "Legend of Saint Elizabeth," dramatic poem by Franz Liszt, is to be given for the first time complete in Paris. The performance will take place at the Nouveau Théâtre under direction of Alfred Cortot, the pianist-conductor, with solo voices, chorus and orchestra, in all 200 executants.

Cécile Thévenet, a French or rather Belgian dramatic singer, who has been appearing in Brussels, Nice, Monte Carlo and other places with extraordinary success, both as singer and actress, will be noticed in future letters or articles appearing in these columns. Mlle. Thévenet sings most of the roles made famous by Emma Calvé, and at present Isidore de Lara, the composer of "Messaline," is said to be writing a new opera in which she is to create the principal character.

DELMA-HEIDE.

Von Ende Concert.

THE third of the four concerts of new and rarely heard music was given by Herwegh von Ende, at No. 212 West Fifty-ninth street, on Wednesday afternoon of last week, and attracted the usual large and ultra fashionable audience. Mr. von Ende's pioneer work in a good cause is beginning to be generally appreciated, and his concerts will soon make their way logically and inevitably to a public hall. They can be counted now as being among the most artistic of the season's achievements. Unfortunately, Mr. von Ende himself was prevented by illness from assisting at the concert of last week, but his place was taken by that excellent artist, Michael Banner, so that the promised suite for violin and piano, by Gottlieb Noren, did not have to be omitted or postponed. The work is well made, characteristic in invention and melody, and full of effective contrasts in color and harmony. Herman Epstein handled the piano part with finish and spirit.

Another interesting number on the program was Beethoven's trio, op. 87, for two oboes and English horn. The unusual combination of instruments presented a welcome problem to Beethoven, who expended all his contrapuntal and melodic fertility on the work, and succeeded in achieving a masterpiece. Played as it was by Max and Joseph Eller (oboists) and Arthur Trepte (English horn), the trio will always afford an audience immeasurable delight.

The soloist of the concert was Adele Læs Baldwin, who, in a group of songs, contributed some of the pleasantest musical moments of the afternoon. She is an artist of exquisite taste and polish, and in addition to refinement of phrasing, and precision of enunciation she also infuses her delivery with a certain warmth and conviction that prove her to be a true artist and not merely a highly trained vocalist. Mrs. Baldwin made a distinct hit with her hearers.

De Bor Pupils' Muscale.

AN unusually interesting muscale was given by M. B. de Bor, the vocal instructor, assisted by his pupils, at his Carnegie Hall studio, Wednesday evening of last week. Although Mr. De Bor has been in New York only about a year, his pupils have done so well under his tuition that he is already in the very front rank of New York vocal teachers. For that reason Mr. De Bor's musicales are always looked forward to with interest, and those who were fortunate enough to be present last Wednesday were not disappointed.

Rose Kantrovitz sang "Die Theure Halle" from "Tannhäuser," Lillian A. de Lee sang the valse from "La Bohème," Evelyn Michel sang Gounod's "O Divine Redeemer," Miss Harris, a mezzo contralto, sang the "Habanera" from "Carmen" and Miss Greenburg sang Michaela's aria from the same opera.

It is indeed seldom that the high standard of excellence displayed by these young women is heard at a pupils' recital, and Mr. De Bor is to be commended for the intelligent and painstaking labor which must have been necessary to produce these results.

SAN FRANCISCO.

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SAN FRANCISCO, February 27, 1905.

DAVID BISPHAM has sung here in three concerts during the week with great success. His programs have presented new works never heard here before, and have presented familiar numbers with a new understanding. Bispham is exceedingly dramatic, and in Gilbert's "Pirate's Song," Strauss' "Lied des Steinlopfers" and Lowe's "Edward," "Alberich's Curse" from the "Nibelungen Ring" and compositions of like character he gave his dramatic fire full rein with thrilling effect. It would require too much space to reprint his programs, though they are so interesting, being made up of numbers from Bach's "St. Matthew Passion" to old English and Irish, in all of which he was inimitable. Next Sunday at the Alhambra he gives a "request" program, which will end his engagement here, to the deep regret of many who deeply appreciate his splendid art.

Apropos of Mr. Bispham's concerts he was accompanied most artistically by Harold Smith, much to the pleasure and gratification of those who appreciate good accompanying as an art in itself.

The Italian Opera Company have closed their engagement at the Tivoli Opera House, and the comic opera season opens tonight with "Boccaccio." The little prima donna Tetrazzini won the hearts of musical San Francisco.

At the Columbia Theatre tonight the Savage Grand Opera Company opens with "Othello." During the rest of the week we will have a repetition of "Othello," with "Carmen" and "Lohengrin."

MADAME von Meyerinck, director of the Von Meyerinck School of Music, invites the musical public to the first recital of Mary Ayers at Century Hall, Thursday evening, March 2. Miss Ayers has prepared a very fine program of vocal music, and will be assisted in her program by Miss Spink, violinist, with Edna Wilcox at the piano.

Louis H. Eaton is to open an organ in Fresno on Friday evening.

Rossini's "Stabat Mater" was sung last evening by the choir of the First Congregational Church of Oakland, under the direction of Alexander Stewart. In the chorus were sixty voices, and the following soloists rendered the characters: Mrs. Zelpha Ruggles Jenkins, soprano; Mrs. Carroll Nicholson, contralto; Arthur A. Macurda, tenor; Henry L. Perry, bass, and Virginie de Fremery, organist. During the service Miss de Fremery played the following organ numbers: "Marche Heroique de Jeanne d'Arc," Dubois; romance in D flat, Lemare, and coronation anthem, "Zadok the Priest," Handel.

An innovation was made on Wednesday night in the "All Italian" company at the Tivoli, when Fannie Francisca was engaged to play Filina to Berlinda's Mignon. That Madame Francisca had a tremendous success was attested when she sang the polonaise. The house was simply down about one's ears with enthusiasm. The Italian element reserved their forces for their own, but the American element appreciated the beautiful work of the native daughter, for the applause was deafening, though the Italian leader did not allow an encore. The work was nevertheless worthy the American voice that is taking its place in the front rank of the world's best. Madame Francisca has some beautiful cadenzas of her own, and her pure flexible soprano won a deserved tribute to her talent.

Apropos to Fannie Francisca: She is soon to go on tour through the southern part of the State. Arrange-

ments have been made in all the principal cities for concerts. The programs will include the operatic arias which she has rendered with so much success through the north, and for her tour through the South has added to her repertory a song written especially for her voice, by Abbie Gerrish-Jones, entitled "The Bells," which will be used on her programs during her tour.

MRS. A. WEDMORE JONES.

SALT LAKE CITY.

SALT LAKE CITY, February 28, 1905.

WILLIAM A. WETZELL, supervisor of music in the public schools of Salt Lake City, has just completed a statement showing that in twenty-two of the public schools from which returns were received 1,740 children are studying the piano, 304 the violin, 129 the guitar, 377 the mandolin, 20 the cornet, 2 the slide trombone, 14 the flute, 10 the clarinet, and 142 various other musical instruments. From these young musicians Professor Wetzell hopes to organize a school orchestra in the near future, although just where the stringed instruments are to come from is still a matter of uncertainty, as only one pupil of the 12,000 enrolled in the public schools was found to be studying the cello. Professor Wetzell is director of singing in the public schools of Salt Lake, is an earnest and enthusiastic worker, and if he succeeds in organizing an orchestra is sure to make it a success.

Gratia Flanders' talented pupil, Master Henry Oberndorfer, gave a successful piano recital some weeks ago in the First Congregational Church. Master Oberndorfer played the Beethoven sonata, op. 49, in No. 2, a Beethoven bagatelle, a rondo by Mozart, the minuet from the Mozart symphony in E flat, a Mendelssohn song without words, numbers by Lacombe and Egghard, and some four hand pieces with his sister, Marian Oberndorfer. Romania Hyde, violinist, assisted.

Anthony E. Carlson, the basso, had the assistance of Willard Weihe, violinist; Agnes Dahlquist, pianist, and Arthur Shepherd, accompanist, at a largely attended concert in the Congregational Church early in February. Mr. Carlson sang the "Song to the Evening Star," from "Tannhäuser," and songs by Schubert, Henschel and Milligan Fox.

The choir of the Eighteenth Ward Chapel and other Salt Lake City musicians united in a testimonial concert to Thomas Giles, who is to go abroad to continue his musical studies. Those assisting in the program were S. Molynieux Worthington, bass; Ruth Wilson, soprano; Willard Weihe, violinist; Bessie Browning, soprano; Elsie Barrows Best, contralto; Frederick Graham, tenor; Hugh W. Dougall, baritone; George D. Pyper, tenor; Arthur Shepherd, pianist; J. J. McClellan, pianist and accompanist.

John Dennis Mehan Celebrates.

AT the spacious Mehan studios in Carnegie Hall a large company gathered March 1 to listen to music by some of Mr. Mehan's artist pupils, to help celebrate his birthday, and lastly, to present him with a loving cup. Cecilia Niles, soprano, whose voice is surer, better controlled than at any time in her life; Miss Forsyth, another soprano, of pleasing high coloratura voice; Grace Munson, contralto, of opulent tone and temperament; Katharine McGuckin Liego, contralto, full of fervor and of artistic taste; John B. Wells, tenor, who is rapidly forging to the very forefront, and Wells Clary, baritone, who has a beautiful voice of heart appealing quality—these were the young singers who provided a rare program, aided by Mrs. Mehan at the piano.

The loving cup bore the following inscription:

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BOSTON.

Boston, March 4, 1905.

PRISCILLA WHITE'S pupils at Lasell gave an informal evening of music early in the week. The chapel was filled and the young women were called upon to sing just the things they are at present studying. The students of last year were specially commended for the progress they have made during the winter, while those who have only studied during the present season showed how well they have worked under Miss White.

Last week some of Miss White's Boston pupils, also those of Katherine Merrill, gave an impromptu recital in Miss Munger's studio which was much enjoyed. With these frequent recitals the progress of the students from month to month and year to year is interesting to hear.

Clara Munger and Priscilla White will sail from Boston on June 1 for Europe, where they will spend the summer. After a stay in Paris they will travel through France, visiting Normandy and Brittany, returning to Boston in time to resume their work in the autumn.

Carl Sobeski gave an evening concert on Wednesday to introduce his pupil, Mollie Weston Kent, who was assisted by Evelyn Kendall, Florence Homer, Rosetta McVey, Louis Levigne; cello obligatos by Walter Kendall; Evelyn Kendall and Grace Miles at the piano. Mrs. Kent is a third year student and is now singing professionally; she has a good voice which is under perfect control, and she sings with artistic taste. The program showed great variety; her first group of songs was perhaps the one in which she did her best work, although all was so well done. Her closing song, "Farewell to Summer," was greatly enjoyed and Mr. Sobeski had reason to be proud of his pupil's success. Evelyn Kendall, who acts as Mr. Sobeski's assistant in the studio, took the place of Mrs. Flinn, who was unable to appear owing to illness, and sang well. All Mr. Sobeski's pupils did him great credit. There will be two more recitals before the season closes.

Alvah Glover Salmon gave a piano recital at Bradford Academy, Wednesday afternoon, his program consisting entirely of works of Russian composers.

Heinrich Gebhard's second recital is to take place at Potter Hall on the afternoon of March 14. Included in the program will be groups of songs by C. M. Loeffler for voice, viola and piano, in which Mr. Gebhard will be assisted by Bertha Cushing Child and Nina Fletcher. These songs have only recently been published and have previously only been sung in public two or three times from the manuscript. On March 16 Mr. Gebhard will assist in the Belcher String Quartet concert, playing the Brahms A major sonata.

Ernest Schelling will give his second Boston piano recital in Jordan Hall Saturday afternoon March 11. The program includes the fantasy of Schumann, sonata op. 31. No. 3, Beethoven; seven Chopin numbers, barcarolle of Rubinstein, the "Soirée de Vienne," Schubert-Liszt, and rhapsody No. 10, Liszt.

Mme. Franklin Salisbury's pupil, Mrs. A. Andros Hawley, made a great success in her third appearance in Troy this season and the critics were unanimous in their praise of her singing. Helen Allen Hunt, another pupil of Madame Salisbury, has been engaged as soloist of the Christian Science Church for the coming year.

Paderewski will give a piano recital in Symphony Hall on Saturday afternoon, April 1.

The Pension Fund concert takes place in Symphony Hall Sunday evening, when the Boston Symphony Orchestra will have the assistance of Madame Gadski, Theodore van Yorx and a small chorus of mixed voices.

There was a concert Friday evening in Jordan Hall, given by the chorus and the string orchestra of the New England Conservatory of Music, George W. Chadwick conductor. Members of the choir of St. James' Church assisted.

The Apollo Club's third concert of this season took place Wednesday evening in Jordan Hall. The club was assisted by Marie Nichols, violinist, and John O'Shea and Grant Drake, pianists. Mr. Mollenhauer conducted.

The Hoffman Quartet gave their third concert of the season on Wednesday evening.

Elsa Worthley sang "Hear Ye, Israel" and "With Verdures Clad" at the 137th organ recital, by John Hermann Loud, and the forty-fifth of his free recitals in the Harvard Church, Brookline, on February 27.

An Apollo recital was given Wednesday afternoon. Charles D. Waterman was the soloist.

The second of Miss Terry's chamber concerts was given Monday afternoon in Jordan Hall by the Olive Mead Quartet (Miss Mead, Elizabeth Houghton, Gladys North and Ralph Smalley (who played the cello on account of the sickness of Miss Littlehales) and Francis Rogers, baritone.

Felix Fox gave his postponed piano recital Tuesday afternoon in Steinert Hall.

MUSIC OF THE WEEK.

Sunday—Chickering Hall, 3:30 p. m., tenth Sunday chamber concert; the Ondricek String Quartet and Emilio de Gogorza. Symphony Hall, 8 p. m., concert in aid of the pension fund of the Boston Symphony Orchestra. Mr. Gericke, conductor; Madame Gadski, soprano, and Theodore van Yorx, tenor, will assist.

Monday—Steinert Hall, 3 p. m., musical talk on "Parsifal" by Mrs. Raymond Brown, Boston Theatre, 8 p. m., opening night of the Metropolitan Opera House Company Donizetti's "Lucia di Lammermoor." Jordan Hall, 8 p. m., fifth concert of the Boston Symphony Quartet.

Tuesday—Boston Theatre, 5 p. m., Wagner's "Parsifal."

Wednesday—Boston Theatre, 8 p. m., Mascagni's "Cavalleria Rusticana" and Leoncavallo's "Pagliacci." Jordan Hall, 8 p. m., second concert of the Boston Singing Club, H. G. Tucker, conductor.

Thursday—Boston Theatre, "Parsifal" matinee. Boston Theatre, 8 p. m., Johann Strauss' opera, "Die Fledermaus."

Friday—Symphony Hall, 2:30 p. m., eighteenth public rehearsal of the Boston Symphony Orchestra. Boston Theatre, 8 p. m., Ponchielli's "La Gioconda."

Saturday—Boston Theatre, 2 p. m., Meyerbeer's "Huguenots." Boston Theatre, 7:30 p. m., "Die Meistersinger." Symphony Hall, 8 p. m., eighteenth concert of the Boston Symphony Orchestra; program as on Friday afternoon. Jordan Hall, 2:30 p. m., Ernest Schelling's second piano recital.

ANOTHER PADEREWSKI PICTURE.

THE great Paderewski passed through New York recently, and the artist of THE MUSICAL COURIER office was able to get a close view of the famous pianist



and to record a pictorial impression which is herewith reproduced. Paderewski has gone West again, and will not return to New York until March 25, when his recital is to take place at Carnegie Hall. Paderewski is delighted with his reception in all the Western and Southern towns, and says that the enthusiasm of the public for his playing shows absolutely no diminution. Paderewski is traveling in his private car as usual, and is carrying an unusually large retinue, besides being accompanied by Mrs. Paderewski, her son, and several friends. The great artist looked and seemed to feel in the best of spirits, and expressed the utmost pleasure at being able soon to present himself again to his legion of admirers here.

PHILHARMONIC CONCERTS.

AT Carnegie Hall on Friday afternoon, March 3, and Saturday evening, March 4, we had the seventh pair of Philharmonic concerts, under the direction of Prof. Karl Panzner, of Bremen.

As has already been told in THE MUSICAL COURIER, Professor Panzner is a conductor of wide experience in Europe, and has there earned the reputation of being one of the best leaders of today, particularly in works of the modern school. At the Philharmonic concerts last week the Bremen director's performance fully justified all the enthusiastic reports that had preceded him here. He is a man of impulsive temperament, energetic beat, strong intellect, and refreshing independence in the style and manner of his readings. Panzner revealed himself as a strong personality in the very first measures of his opening number, and thereafter, until the close of the program, he sustained a veritable crescendo of interest and effect. His reception on the part of the public could hardly have been exceeded in spontaneity and noisy enthusiasm.

The Tschaikowsky symphony in E minor was given a vivid, passionate reading that brought out all its latent beauties. Panzner delved deep into the score, and nothing escaped his attention that savored in the slightest degree of theme or melody. A more complete reading of this symphony has never been heard in New York. In the heavenly andante Panzner showed that he can "sing," too, with an orchestra. The other number that aroused immense enthusiasm was the prelude and finale of "Tristan und Isolde." It was read with a whirlwind sweep and the most poignant intensity. Panzner is a con amore interpreter of Wagner, and reminds one strongly of Seidl, not only in appearance but in other ways as well. The "Euryanthe" overture was played with delightful buoyancy and spirit, and received new life under Panzner's vital treatment. The orchestra responded with the utmost enthusiasm to Panzner's every slightest wish, and his command over his forces was absolute. The Philharmonic has never played better than it did under Panzner, and the two concerts were a delight from start to finish.

Ysaye contributed no small share toward the enjoyment of the audience. He played Bruch's G minor concerto and Bach's G major concerto for violin and two flutes, and he played both those works with all the matchless tone, technic and temperament that have made his fame as one of the world's greatest violin masters. It were idle to go into any particulars about Ysaye's performance. In the face of such consummate art, it becomes the reviewer's privilege to sheath his pen and to admire in silence. Ysaye is a master. Does not that tell all the story? What more would one ask of a violinist?

The Bach concerto is a gracious work, in rather a light vein, but undeniably effective. Ysaye and Bach are always a winning combination, and the wonderful Belgian violinist stirred his hearers to such excessive applause that it seemed as though they were willing to have him play the work all over again. It was said that the Bruch concerto was a "first time in public" for Ysaye. It certainly will not be a last, after such a superb performance.

Madame Ackte Salls.

MADAME ACKTE sailed for Europe last week on La Bretagne. Before her departure she arranged by cable that she would sing six times at Covent Garden in June. She will appear as Marguerite, Juliette, Elizabeth and Eva. She is to meet Mr. Conried in Paris to settle the arrangements for her return to the Metropolitan next winter.

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DENVER.



COLORADO.

Colorado Office of THE MUSICAL COURIER,
Rooms of the Denver Music Company,
1538-1546 STOUT STREET, DENVER, Col., March 2, 1905.

HAN epidemic of postponements struck Denver recently, and concertgoers have as a result been somewhat uncertain of their entertainment. Madame Gadski was to have sung here in January, but her appearance has been deferred till spring, when she will accompany the Pittsburgh Orchestra as soloist; David Bispham was to have sung with the Apollo Club last month, but was taken ill in Chicago, and instead is to assist the club at the concert to be given this month; and Fritz Kreisler became snowbound in the frozen North and necessitated the first postponement of a Tuesday Musical Club concert in its history; so it seems that a strange combination of untoward circumstances beyond our control has interfered with our musical plans.

However, our several organizations have met each difficulty with satisfactory alternative arrangements, and their patrons have enjoyed very pleasant events thus far this season. The Apollo Club gave its first concert of the season on the scheduled date, with Alfred Shaw, of Chicago, and Mrs. Otis B. Spencer, of Denver, as soloists.

Prof. Henry Houseley conducted for the first time since his engagement as musical director, and the chorus work of the club was a credit to his very able leadership. Mrs. Spencer's singing was delightful, and Mr. Shaw sang a number of pleasing ballads. David McKinley Williams was the efficient accompanist.

Saturday evening, February 19, instead of the preceding Thursday evening, the second concert of the Tuesday Musical Club was given in Trinity Church, and the usual large and fashionable audience assembled to hear the splendid ladies' chorus of over sixty voices and the distinguished violinist Fritz Kreisler. Hattie Louise Sims conducted with grace and dignity, and gave an admirable rendering of the choral numbers of the program. Evelyn Knapp Martin sang the solo part in Foote's "Meadow Rue" very sweetly, and in the cantata, "The Lady of Shalott," Mrs. Spencer sang the solos in a manner most impressive and enjoyable. A notable feature of the work of the soloists and of the entire chorus was the perfection of enunciation, and the precision and beauty of expression given the rendition of the cantata and songs. Of Mr. Kreisler's violin numbers no adequate praise seems possible. Suffice it to say his performance was marvelous, and affected the usually conservative audience to the extent of almost vociferous applause. His contributions to the program included Tartini's "Devil's Trill," Vieuxtemps' concerto No. 2, F sharp minor, and a group of "short and sweet" pieces by Sulzer, Couperin, Porpora, Paganini and Dvorák. One of the club's groups of songs included the chorus of cigarette girls from "Carmen," which afforded a surprise to the audience and evident amusement to the singers. Mrs. Frank E. Shepard was the accompanist, both for Mr. Kreisler and the club, and her work showed thorough musicianship.

Poor little "Joe" Martoccio, whose artistic work as harpist of the Denver Symphony Orchestra gave great pleasure to many, many people last season, and whose modest, pleasant personality endeared him to his fellow musicians and other friends, passed away the other day at his Eastern home, leaving vacant a place that can hardly be filled as little Joe filled it.

A concert company of more than average merit visited Denver recently in the Christian Endeavor Course of Concerts and gave pleasure to a large audience. A former member of the Pittsburg Orchestra, Madame Wunderle, played several harp solos, and a former Colorado girl was welcomed by many friends who attended to hear Alice Drake "play the piano." Clara Henley Bussing was the vocalist, and she and Herbert Butler, violinist, shared the honors of the evening with the other artists; all were cordially received and heartily applauded for the enjoyment given their audience. The next of the series of concerts will present Dr. Carl Dufft, the eminent basso of New York; Prof. W. C. E. Seebbeck, the well known pianist of Chicago, and Elizabeth Blamere, soprano soloist, who is also a popular artist.

Martha Miner, a Denver soprano who has returned from two years' study abroad, has been engaged by Prof. W. J. Whiteman for the "Elijah" oratorio, and the group of soloists is now complete. These oratorio concerts of the Trinity choir, augmented from most of the choirs of the city, are among the most delightful musical events of each season, and are always conducted in a very satisfactory way. The history of this choir, the largest in the city, is highly interesting, and has recently been published by the director. Trinity's organ is a glorious instrument, containing over 4,000 pipes, and most of the noted artists of the day have appeared before Denver audiences in its great auditorium. Frederic R. Wright is the church organist.

FRANK T. MCKNIGHT.

Frederic Martin's Engagements.

FREDERIC MARTIN is having a fine season. He has just been engaged as bass of the quartet of the Fifth Avenue Presbyterian Church. Some concert dates follow:

March 6—"Messiah," Scranton, Pa.
March 20—Concert, Bloomfield, N. J.
April 27—"Seasons," Baltimore, Md.
April 30—Verdi Requiem, Washington, D. C.
May 1—"Seasons," Richmond, Va.
May 6—"Creation," Lynchburg, Va.
May 15—Festival, Halifax, N. S.
May 16—Festival, Halifax, N. S.
May 19—"Flying Dutchman," Salem, Mass.
May 23—"Elijah," Allentown, Pa.

He sang in Carl Busch's notable work, "King Olaf," at Reading, Pa., a month ago, winning popular and critical success. We cull from the local papers:

Frederic Martin, the bass soloist, made a good impression. His He sang with feeling and expression in distinct and strong tones.—Telegram.

Frederick Martin, the bass soloist, made a good impression. His "Challenge of Thor" was very well sung.—Eagle.

His first number and "This Is the Name of the Lord" were perhaps his best. His interpretations were intelligent.—Herald.

Harriet Foster in Pittsburgh.

HARRIET FOSTER returned from Pittsburgh with flattering notices of her success as soprano in Elgar's "Dream of Gerontius," which she has studied in England with the composer. March 10 she sings at the concert for the New York Convalescent Home at Sherry's. The Pittsburgh notices include:

Harriet Foster, the mezzo soprano soloist, had a beautiful part, the role of the Angel being played by her. She performed and sang creditably.—Dispatch.

The role of the Angel was taken by Harriet Foster, of New York, who had studied it under the composer, and her work showed a good understanding of the role.—Chronicle-Telegraph.

Mrs. Foster's voice was of wide range and great power, while its quality was exceptional. She appeared thoroughly familiar with her part, as she had sung it previously under the composer.—Times.

OLEY SPEAKS' RECITAL.

RARELY has a more cultivated and keenly appreciative audience attended a song recital in New York than that which filled the Astor Gallery in the Waldorf-Astoria Thursday evening of last week. The size and character of that assemblage of music lovers testified to the great popularity of Oley Speaks, singer and composer. This excellent program constituted the first part of the recital:

If You Become a Nun, Dear.....	Oley Speaks
Allah.....	Oley Speaks
When Mabel Siags.....	Oley Speaks
Mr. Speaks.	
Out in the Blossoms.....	Oley Speaks
When Stars Are in the Quiet Skies.....	Oley Speaks
A Song of April.....	Oley Speaks
Ethel Crane.	
O, That We Two Were Maying.....	Oley Speaks
Summertime's Song.....	Oley Speaks
Margaret Keyes.	
For You, Dear Heart.....	Oley Speaks
In May Time.....	Oley Speaks
John Barnes Wells.	
Because.....	Guy d'Hardenot
Denny's Daughter.....	Bruno Huhn
Forever and a Day.....	Albert Mack
Noon and Night.....	Charles B. Hawley
Danny Deever.....	Walter Damrosch
Mr. Speaks.	

"An Irish Song Cycle" for four solo voices, written by Alicia Adelaide Needham, followed the solo numbers, and was sung in a most creditable style by Ethel Crane, soprano; Margaret Keyes, contralto; John Barnes Wells, tenor, and Oley Speaks, basso. The accompaniments were played skillfully by Elise Reimer.

Oley Speaks shone brilliantly both as singer and composer, and was the recipient of nothing less than an ovation. If unrestrained yet discriminating applause be a just criterion by which to measure a singer's success, then this singer achieved a large measure of success. Every number he sang evoked such a demonstration of approval that he would have been justified in giving many encores. He wisely, however, refrained from yielding to the demands of the audience. First, a word touching Speaks' original songs. These disclose a creative faculty and a true melodic instinct, wedded to sound musicianship. They contain all the essentials of popular songs in semi-classical form. Of course, they were sung con amore by the composer. Of the vocal art and the vocal gifts of Mr. Speaks it is not necessary to say much in this review. It is well understood that he is blessed with a voice of exceptional volume, range and a pure musical quality, and that he uses it with consummate art. At all times his judgment is correct and his taste irreproachable. Refinement marks all his work.

Margaret Keyes and Ethel Crane deserve unstinted praise. The entertainment was given under the patronage of Mrs. Jesse C. Bennett, Mrs. Cornelius N. Bliss, Mrs. Edward W. Buckhout, Mrs. Fred'k Coykendall, Mrs. Frank Scott Gerrish, Mrs. Monteith C. Gilpin, Mrs. H. H. Havemeyer, Mrs. Emerson McMillen, Mrs. Arthur L. Root, Mrs. Ernest M. Stires, Mrs. Alexander Blair Thaw, Mrs. Edward Thaw, Mrs. J. K. Weiner, Mrs. Gardner Wetherbee, Mrs. William R. Wilcox.

Owing to his many engagements at widely separated points, Oley Speaks can but infrequently appear in New York. March 1 he sang in Barnby's "The Lord is King" in Poughkeepsie, N. Y. He is engaged as one of the principal soloists of the May music festival in Lansing, Mich.

The Higher Criticism.

(From the New York Tribune.)

MADAMES SEMBRICH, Nordica and Homer, as well as Caruso, Scotti and others of the leading artists of the Conried Company, appeared last night at the opera in a program consisting of scenes from "Cavalleria Rusticana," from "La Gioconda," from the "Barbiere" and from "Pagliacci." Among those present were Mr. and Mrs. Orme Wilson, Mr. and Mrs. E. Francis Hyde, Mr. and Mrs. E. H. Crosby, Mr. Dwight Collier, Mr. and Mrs. Egerton Winthrop, Mr. and Mrs. J. J. Wysong, Mr. and Mrs. Charles B. Alexander, William Starr Miller, Henry Clews, Mrs. Frederick Pearson, John Claffin, Mr. and Mrs. Bradish Johnson, Mrs. Gambrill and Mrs. William D. Sloane.

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KANSAS CITY.

KANSAS CITY, March 2, 1905.

GERTRUDE GRAHAM gave a song recital in the Athenaeum rooms February 22. Alfred Hubach was the accompanist. There was no assisting soloist. For that reason the recital was unusual here. Miss Graham acquitted herself creditably. Among the selections was a group by women composers and one by Carl Busch, of this city. Miss Graham is the conductor of the Arlington Club.



Frank Mass, a pupil of Mrs. Carl Busch, was the principal of a piano recital given in the auditorium of the University Building last Tuesday evening. He was assisted by J. Marshall Williams, basso, who sang with the Oratorio Society in its last Christmas performance of "The Messiah." Elmer Harley was the accompanist for Mr. Williams.



The Linwood Chorus, under the direction of C. Edward Hubach, gave its third performance this season of Gounod's oratorio, "The Redemption," last Monday night. The soloists were Bernice Miller, Bella Dean, Pearl Collins, Bessie Wheaton and Louis A. Hubach. Lula Tuttle was the organist and Alfred Hubach the pianist.



Sarah Hoagland presented her pupil, Virginia Bradley, in an invitational recital in the auditorium of the University Building recently. Miss Bradley was assisted by Myrtle Rogers Kelly, soprano; Ralph Smith, tenor; Jesse Crump, baritone, and Jennie Schultz, accompanist. Miss Bradley's principal numbers were Liszt's "Liebestraume," No. 3; Hensel's etude, "If I Were a Bird"; Schütt's "Carneval Mignon"; a group of selections by Chopin, including the waltz in C minor, and Liszt's "Eighth Hungarian Rhapsody."



Augusta Cottlow scored a success in her piano recital under the auspices of the Kansas City Musical Club, in the auditorium of the University Building on February 24. Miss Cottlow is a native of Illinois. She began her studies in music at the age of three years, and at sixteen had the honor of playing with the Thomas Orchestra. The same year the young woman appeared in Berlin and other German cities. She is now said to rank as one of the first of women pianists.



Soloists and a chorus choir of seventy-five voices, under the direction of Crosby Hoffa, gave a special musical program in the First Cumberland Presbyterian Church last Sunday evening.



The fourth in the series of invitational studio musicals by pupils of Marybelle Burrows took place last Saturday afternoon. Florence Edlund, Lillian Edlund, Nanny Bodington, assisted by Mrs. E. R. Gentry and Grace Tryer, furnished the program.



Cora Lyman has arranged to present her pupil, Olive Z. Smith, in a piano recital in Athenaeum Hall next Saturday evening. Miss Smith will have the assistance of Mrs. James P. Richardson.



Daisy Eloise Steele, a pupil of C. Edward Hubach, scored a success at her first complimentary song recital at the University Building last Monday evening. She is a contralto. Some of the best songs written by Chadwick, Foote, Herman and other modern composers and a selection from Handel's "Messiah" were among the program numbers.



Carl Busch's new cantata, "Paul Revere's Ride," will have its first performance by the Arlington Choral Club on

Fourth European Tour, 1905.



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Tuesday, April 18. Charles A. Larson will be the soloist. Gertrude Graham is the conductor of the club.

COWPER'S TOUR IN CANADA.

THE success of Holmes Cowper, tenor, on tour in Canada with the Pittsburgh Orchestra, is shown in the following notices:

Holmes Cowper, of Chicago, an exceptionally rich and powerful tenor, gave a fine rendering of Massenet's "Elegie" and "Droop O'er My Head," Strauss. In response to enthusiastic encores he gave a splendid rendering of "I'll Sing Thee Songs of Araby."—The Citizen, Ottawa, February 21, 1905.

Mr. Cowper, well known in musical circles in Ottawa, sang with charming effect, and in response to a thundering encore he gave "I'll Sing Thee Songs of Araby."—The Free Press, Ottawa, February 21, 1905.

Holmes Cowper, the Chicago tenor, who was heard here some years ago with the Choral Society, was heard with good effect, receiving an encore. His voice is pure and his numbers were given with artistic finish.—The Journal, Ottawa, February 21, 1905.

Holmes Cowper, of Chicago, appeared as soloist. His voice is a fine one, of pure tenor quality, flexible and sympathetic.—The Free Press, London, February 15, 1905.

Holmes Cowper, the tenor, started out disappointingly and ended just the reverse. His two numbers were little more than an introduction to the audience, giving him no opportunity to have his ability tested. He handles his voice best in the middle and upper registers, and produces a tone whose outstanding feature is its smoothness.—The Advertiser, London, February 15, 1905.

Holmes Cowper has a pleasing tenor voice, and rendered his numbers and encore very pleasantly. With his physique and voice this singer ought to have a brilliant future career.—The Star, Montreal, February 22, 1905.

Holmes Cowper was the vocal soloist, and he proved himself a good one. The audience was large, and a more thoroughly gratified one was never present at a musical festival.—The Daily Witness, Montreal, February 22, 1905.

Here is also an Ohio opinion:

Mr. Cowper, the tenor for the evening, appeared last night in the beautiful "Cielo e mor" (Giocanda). His voice was fine, both in tone and volume, and his rendition of this difficult number left nothing to be desired.—The Dayton (Ohio) Journal, December 30, 1904.

WILLIAM HARPER'S BIG SUCCESS.

ANOTHER pronounced success was scored by William Harper at Bangor, Me., the home of the Maine festivals, where they hear annually some of the greatest singers of the operatic world. Criticisms follow:

To the eminent basso, William Harper, nothing but high praise can be given. Iago's desperate utterances in Verdi's "Otello" were dramatic in the extreme, giving the audience a thrill as he hissed in choice Italian:

"And then? And then?
And there there is nothing!
And heaven an ancient lie!"

which called forth an enthusiastic encore. He responded with a short but effective aria from "Falstaff." In the series of songs "Hiawatha," "The Sentinel," "Sombre Woods" and the Hungarian song, "Mohac's Field," the great variety of melody and phrasing were splendidly rendered in each, displaying a dramatic power which will undoubtedly find its true field in grand opera, for which his talents seem eminently fitted. Nothing would satisfy the appreciative audience but the singing of the sweet Scotch melody, "I'm Wearing Awa' Jean," and still another, "Bid Me to Live," which Mr. Harper sang in a manner showing that his adaptive bass can lend itself to all kinds of melodies "from grave to gay, from lively to severe."—The Bangor Commercial, February 21, 1905.

The selections by Mr. Harper were greatly appreciated by the audience, and the freedom, excellent quality and power in his voice held and surprised his listeners. The numbers which he sang gave unexpected pleasure to those present, and it is easy to see why he is considered one of the greatest bassos in the country.

Mr. Harper's powers as a dramatic singer received a severe test while singing the magnificent "Credo" from Verdi's "Otello," but the number was rendered in an admirable manner. The "On-away, Awake" ("Hiawatha"), was beautifully sung and brought out much applause.—The Bangor News, February 21, 1905.

In a speech made last week at Harvard College, Seth Low, former Mayor of New York, incorporated the following paragraph: "The habit of continual and destructive criticism is one that destroys a man's usefulness almost as completely as anything can. I know at least one newspaper which by constant indulgence in that habit has really reduced a large influence to almost nothing."

PROVIDENCE.

ANDAY evening last Arthur H. Ryder, organist of Grace Church, gave a very interesting recital, assisted by Louis Black, tenor, of Boston. Mr. Ryder was heard to advantage in numbers by Lemare, Bach, Wheeldon, Lemmens, Dethier and Whiting, and also selections from "Parsifal," which are arranged for organ by himself, including the bells, entrance of Knights of the Grail, the celestial choir and the recessional of the knights. Mr. Ryder is a thorough master of his instrument, and his rendering of the above program elicited warm praise from his hearers, among whom were many local musicians of prominence. Mr. Black gave songs by César Franck, E. Louis and Horatio Parker in an artistic manner and added much to the success of the occasion.



The Providence Musical Association announce that they have secured Paderewski for a piano recital, which will be given at Infantry Hall Wednesday evening, March 29.



The quartet of the Matthewson Street Methodist Church gave Thomas G. Shepard's cantata, "The Sermon on the Mount," last Sunday evening. The quartet is Mrs. Frank E. Streeter, soprano; Harriet Johnson, contralto; Walter E. Rogers, tenor, and Albert A. Walker, bass. Frank E. Streeter is organist and choirmaster.

Pryor's Band will be heard in Infantry Hall March 16 under the management of John L. Miller. Arthur Pryor will be remembered as former trombone soloist and assistant conductor with Sousa.

Janpolski Sings "Hiawatha."

ALBERT JANPOLSKI recently sang the solo baritone part in Coleridge-Taylor's "Hiawatha" with the Orange Mendelssohn Union, Arthur Mees conductor. The press was absolutely unanimous in unstinted praise of his singing, as follows:

The composition is not a grateful one for soloists, but skilled vocalists are required for the solos, and the society was fortunate in having the aid of Mrs. De Moss and Mr. Janpolski, both of whom are gifted with fine voices and know how to employ them with artful and telling effects. * * * A singer of good taste, fine intelligence, ample vocal resources and not a little dramatic power was revealed in Mr. Janpolski, whose delivery of Hiawatha's farewell to Minnehaha and of his vision were impressive features of the performance.—Newark Evening News.

Mr. Janpolski acquitted himself very creditably, rendering his solos with a finish and ease which showed training and cultivation. His tones are broad and round, having a great deal of carrying quality, and every word being distinctly heard.—Newark Advertiser.

Mr. Janpolski, a newcomer, made a very favorable impression in the most difficult baritone part. He proved himself the possessor of a warm, sonorous voice, which he has under good control, and gave evidence of being a temperamental, musically gifted singer.—Orange Chronicle.

Mr. Janpolski sang with sincerity and fine art.—Sunday Call.

Mr. Janpolski interpreted the part of Hiawatha most satisfactorily. He has a rich, melodious voice. The solo, "Farewell, O My Laughing Waters," and the finale, "To the Lands of the Hereafter," were indescribably beautiful in the exquisite rendering of them by Mr. Janpolski.—Orange Journal.

Seth Said It.

In a speech made last week at Harvard College, Seth Low, former Mayor of New York, incorporated the following paragraph: "The habit of continual and destructive criticism is one that destroys a man's usefulness almost as completely as anything can. I know at least one newspaper which by constant indulgence in that habit has really reduced a large influence to almost nothing."

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WASHINGTON.

WASHINGTON, D. C., March 2, 1905.

DR. O. G. SONNECK'S subject for lecture this week was the life and work of Anton Beer, a modern German composer, whose works the lecturer has heard, and of whose future as a composer of merit he is convinced. The lecture, as are all of Dr. Sonneck's efforts, was earnest, emphatic, even eloquent. Vocal and ensemble selections were performed as illustration. Charlotte St. John Elliott, a soprano pupil of Susanne Oldberg, was the singer. Johannes Miersch, Joseph Finckel, Ernest Lent and Mrs. Lent and Mr. Harrison were instrumental performers. A group of songs, stringed quintet and quartet were given. A large company was present. The composer has written operatic and orchestral work.

David Paulsen, of Moscow, gave a morning of Russian folksongs at the Friday Morning Club, Miss Stiebler, of Baltimore, playing the accompaniments. Typical songs of the peasant class and of their children made up the program. There was deep interest and constant applause.

Emile E. Mori is a Russian, native of St. Petersburg, who is esteemed in Washington as professor of voice culture. He teaches the Italian method and has a large following.

Margaret Veitch speaks with interest of her first experiences on a concert tour. This singer is another pupil of Mrs. Oldberg (also of Georg Fergusson, of Berlin) who is getting to the front. She has sung much this season. At the George Washington University Assembly, at the residence of Mrs. Coyle Goldsborough, on K street, where she is a great favorite and teaches two members of the family; at Mrs. H. P. R. Holt's, at two benefits, and with a prominent local violin artist. Her voice enunciation and general attractiveness are highly spoken of.

The singing of Thomas Evans Greene at the Sembrich concert had immense recognition in recalls, applause and flowers. He sang "Cujus Animam" from Rossini's "Stabat Mater," "Thou Art So Like a Flower," by Chadwick, and "Recompense," by William G. Hammond. His encores seemed but to increase his popularity. Mr. Greene will be soloist with the Philadelphia Orchestra on Sunday evening. He gives a recital in Staunton, Va., this week at the seminary there.

Sembrich, under Katie Wilson's skillful management and her own powers of attraction, drew out one of the largest houses of the season and was applauded to the echo. Fannie Bloomfield Zeisler, in her concert, was likewise received as the great genius she is. She never played to more concentrated attention, reverent feeling, or more enthusiastic recognition.

The Philadelphia Orchestra, Marine Band and Hale Orchestra all give concerts in as many different theatres on Sunday following inauguration. Monday is given over

to concert, and bands will escort distinguished guests to the depots.

Miss E. Killingsworth Brown's concert on the 3d, Clara Drew's on the 9th, Miss Unschuld's on the 26th and a Burleigh scholarship concert at the Washington Conservatory and a "Hiawatha" performance form attractions for March. Miss Drew gave a concert on Monday to introduce Mary Carden. She sang this week at the home of Secretary Hitchcock. Miss Kasper, daughter of the well known orchestra leader, will be soprano soloist in Verdi's Requiem in April. Oscar Garcissen gives a pupil recital next week.

A. W. Porter, bass soloist of St. Aloysius' Church, where Stephen Kübel is director, is a pupil of Guilmette, has a range of two octaves and three notes, has had dramatic and operatic experience, and is master in oratorio work. He is one of the most prominent singers in Washington and is highly esteemed also as a teacher of voice. John A. Finnegan, the popular tenor, has made great progress under Mr. Porter's training.

Isidore Luckstone's remarkable accompaniment of the Sembrich songs is the subject of universal remark and commendation. Mr. Luckstone is one of the best accompanists ever heard in Washington. Eva Slocum, of the Franconia, gave a reception to the members of the Music Lovers' Knot this week. A large company was present and there was incidental music. Miss Slocum is herself a charming singer, has personal qualities of exceptional order and is foremost in good word and work for music. Mrs. Clarence B. Rheem, the contralto, held a musical reception this week at her home on S street.

Elizabeth Patterson sang at Sherry's, New York, on Washington's Birthday. She was the guest of Mrs. Donald McLean. On the 28th she sang at a private musicale. She also gave a song recital at the studio of the sculptor Adelaide Johnson, of Washington, now of New York. Miss Patterson will soon be in Washington. Pupils of the Clavier Piano School in Washington gave a program at the Friday Morning Club. David Mannes and Mrs. Rider-Kelsey, of New York, will be performers at the next Saengerbund concert under the direction of Henri Xander.

Katie Wilson has arranged for a series of morning chamber music concerts next season in Washington, and to bring here the Boston Symphony Orchestra. Adolf Glose, the pianist, and Johannes Miersch are soon to give a joint concert here. Mr. Glose is busy and happy with his piano work. His family come on to Washington next week.

Katherine May Brooks is one of the brightest and most promising pupils of the Clavier Piano School here. She is accurate, studious, rarely gifted, and has tact and grace about her work. Daughter of Kate Scott Brooks, she is gaining knowledge rapidly, and a highly useful future is in store for her.

Hallie Dupré gives this week a concert recital in Texas. She is rapidly assuming a place in that State as singer. She is one of the gifted pupils of Sallie Bradley MacDuffie in Washington, where the young lady is pleasantly remembered.

Marie von Unschuld, president of the University of Music, gave a valuable program before the public school children this week. The spinet was the subject of a short talk with illustrations, and Mozart, Bach, Schubert and Mendelssohn were played. There is no talking whatever during these concerts, nor is ever one of the audience behind time in attendance. The result of the venture is most gratifying.

Prof. Arthur Yundt, teacher of violin and other stringed instruments, was given a benefit this week. The "Cantori Napolitani" and Mrs. Koontz Holland were fea-

tures of the concert. Mr. Yundt is most popular. His studio is at 931 K street.

Frieda Rica, one of the most gifted members of the "Red Feather" company, is being rapidly brought forward before the public with the favor and recognition of her managers. She has several times been called upon to sing the principal roles, and has acquitted herself with great credit. General surprise is expressed on finding that this singer and clever actress is in her first experience. She is a girl of unusual artistic and personal qualities.

Marie Withrow has returned from London to San Francisco and is busy teaching there. Miss Withrow made an enviable record in London as teacher, not simply as a giver of lessons.

THE MUSICAL COURIER may be found at the principal hotels in Washington, at Brentano's (uptown store on F street), on the leading news stands of Fourteenth street and Pennsylvania avenue, and at Droop's, 925 Pennsylvania avenue.

FANNIE EDGAR THOMAS.

Miss Brown's Concert.

[WASHINGTON, CORRESPONDENCE.]

O WING to a series of interruptions consequent upon the inaugural, on whose eve it occurred, Miss Brown's concert was seriously interfered with. Francis Rogers, detained by congested traffic, did not arrive till after it had commenced. The accompaniment was changed at the last minute. Miss Burbage could not appear and band music from the street below played harm to harmony. Mr. Rogers did nobly and most kindly, too, under the circumstances. Miss Brown could not, of course, do herself justice. Miss Liebermann illustrated the performance of selections from two operas at one time.

The Gottlieb Family Concert.

THE Gottlieb Musical Family gave a concert in Carnegie Chamber Music Hall, Friday evening, February 28. Conductor Gottlieb was assisted by his seven children—Bertha, Rose, Jacob, Max, Lena, Mamie and Sadie. A full report of the concert will be published next week.

Recital by Bernstein Pupil.

ILLIAN MARCUS, a pupil of Eugene A. Bernstein, will give a piano recital in Carnegie Lyceum, Sunday evening, March 12, assisted by her teacher and Francis Archambault, baritone, and Alexander Saslavsky, violinist.

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"The Shoogy Shoo." (Song.) Mr. W. V. Dixey, Malden, Mass.
"The Shoogy Shoo." (Song.) Mr. W. V. Dixey, Boston, Mass.

Mrs. H. H. A. Beach.

"My Sweetheart and I." (Song.) Mrs. Ada Markland Sheffield, Chicago, Ill.
"Exaltation." (Song.) Mrs. Ada Markland Sheffield, Chicago, Ill.
"Song of Love." (Song.) Miss Rebecca Cutler, Boston, Mass.
"The Year's at the Spring." (Song.) Miss Loretta Haime, Rockford, Ill.
"The Year's at the Spring." (Song.) Madame Eames, Metropolitan Opera House, New York, N. Y.
"The Year's at the Spring." (Song.) Miss Mary F. Stevens, Chicago, Ill.
"Jephthah's Daughter." (Aria.) Mrs. Maude Fenlon Bollman, Rockford, Ill.
"Autumn Song." Miss Feilding Roselle, Brooklyn, N. Y.
"The Minstrel and the King." (Cantata.) (Men's voices.) American Club, Boston, Mass.
"Sylvania." (Cantata. Mixed voices.) American Club, Boston, Mass.
"Sylvania." (Cantata. Mixed voices.) Amphion Club, Melrose, Mass.
"Senade" (Strauss.) (Piano.) Mrs. H. H. A. Beach, Boston, Mass.
"Fireflies." (Piano.) Mrs. H. H. A. Beach, Boston, Mass.

George W. Chadwick.

"Song of the Viking." (Cantata. Men's voices.) Apollo Club, Boston, Mass.
"Before the Dawn." (Song.) Mr. John Young, Newark, N. J.
"Dear Love, Where in Thine Arms." (Song.) Miss Louise M. Corbett, Boston, Mass.
"Thou'ret Like Unto a Flower." ((Song.) Miss Caroline C. Atlee, Freehold, N. J.
"Sweetheart, Thy Lips Are Touched with Flame." (Song.) Miss Cora A. Pollock, Rockford, Ill.
"The Rose Leans Over the Pool." (Song.) Miss Cora A. Pollock, Rockford, Ill.

Rosette G. Cole.

"Hiawatha's Wooring." (A Melodrama for Piano with recitation of Longfellow's Poem.) Mrs. Ernest Vosburgh, Chicago, Ill.

Arthur Foote.

"The Night Has a Thousand Eyes." (Song.) Ellis Club, Los Angeles, Cal.
"Love Me if I Live." (Song.) Ellis Club, Los Angeles, Cal.
"I'm Wearin' Awa!" (Song.) Miss Davis, New York, N. Y.
"I'm Wearin' Awa!" (Song.) Mr. Hall, New York, N. Y.
"The Eden Rose." (Song.) Miss Maude Wray Roiston, New York, N. Y.
"An Irish Folksong." Miss Olga Ursen, Chicago, Ill.
Pastorale in B flat. (Organ.) Mr. Frank S. Sealy, New York, N. Y.
Pastorale in B flat. (Organ.) Mr. J. Warren Andrews.
"Etude Arabeske." (Piano.) Mr. W. H. Sherwood, Chicago, Ill.
"Tema con Variazioni." (Op. 32. String orchestra.) The Dannreuther Quartet, New York, N. Y.
Romanza for Violin. Mr. G. Dannreuther, New York, N. Y.

Henry K. Hadley.

"My Shadow." (Song.) Mrs. Maud Fenlon Bollmann, Elgin, Ill.
"My Shadow." (Song.) Mrs. Maud Fenlon Bollmann, Rockford, Ill.

E. W. Hanscom.

"The Homeland." (Song.) Mr. Warren Long, Detroit, Mich.
"The Homeland." (Song.) Mr. F. M. Marston, East Boston, Mass.

Miss Margaret R. Lang.

"An Irish Love Song." Miss Frances Klepetko, Troy, N. Y.
"An Irish Love Song." Miss Aline Liebenthal, Cleveland, Ohio.
"An Irish Love Song." Miss Anne V. McDonald, Boston, Mass.
"Arcadie." (Song.) Mr. W. Gray Tisdale, Cripple Creek, Col.
"Merry Christmas." (Song.) Miss Maude C. Blackmer, Boston, Mass.
"Evening." (Song.) Miss Maude C. Blackmer, Boston, Mass.
"Three Ships." (Song.) Miss Maude C. Blackmer, Boston, Mass.

"The Hills of Skye." (Song.) Mrs. W. Crawford Folsom, Boston, Mass.

H. Clough-Leighter.

"Desire." (Song.) Mr. John Daniels, Boston, Mass.
"O Heart of Mine." (Song.) Mr. John Daniels, Boston, Mass.
"O Heart of Mine." (Song.) Mrs. Winifred Powell, Boston, Mass.
"April Blossoms." (Song.) Mrs. Winifred Powell, Boston, Mass.
"April Blossoms." (Song.) Mrs. Geo. A. Murphy, Grand Rapids, Mich.
"Morning tide." (Song.) Mrs. Winifred Powell, Boston, Mass.
"Beloved." (Song.) Mr. John Daniels, Boston, Mass.
"My Star." (Song.) Mr. John Daniels, Boston, Mass.

H. W. Loomis.

"The Bonnie Piper's Tune." (Vocal Duet.) Miss Goetz and Mr. Hall, New York, N. Y.

Frank Lynes.

"Roses." (Song.) Miss Myrtle Yount, Des Moines, Ia.
"Spring Song." (Violin obligato.) Mrs. Mabelle Wagner Shank, Des Moines, Ia.
"My King." (Song.) Mrs. Elizabeth Austin, Boston, Mass.
"In Love She Fell." (Male Voices.) Orpheus Club, Somerville, Mass.
"Go Make Thy Garden Fair." (Song.) Mrs. Maude Fenlon Bollman, Rockford, Ill.
"So Live Today." (Song.) Mrs. Maude Fenlon Bollman, Rockford, Ill.

Edna R. Park.

"A Memory." (Song.) Mr. Hugh Williams, New York, N. Y.
"The Nightingale and the Rose." (Song.) Mrs. Geo. A. Murphy, Grand Rapids, Mich.
"Tarry With Me." (Song.) Bruce W. Hobbs, Boston, Mass.

W. H. Neldlinger.

"For Love Is Blind." (From six Folksongs, op. 34.) Miss Kathrio Simmons, Mrs. Florence Mulford Hunt, New York, N. Y.

Clara K. Rogers.

"For Love Is Blind." (From six Folksongs, op. 34.) Miss Katherine Foote, Boston, Mass.

W. C. E. Seeboeck.

Menuet de la Cour, Sarabande. (Piano.) Wm. Sherwood, Danville, Ill.

"By the Frog Pond." (Piano.) Wm. Sherwood, Danville, Ill.

Edmund Severn.

"To My Beloved." (Song.) Mrs. Jessie Long Graham, New York, N. Y.

Clarence Eddy in Canada.

CLARENCE EDDY, the organist, gave a recital in the Augustine Church, Winnipeg, Canada, February 22. The papers spoke of it as follows:

When the vast audience which assembled in the Augustine Church last night to witness the formal opening of the new organ rose to the inspiring strains of "Old Hundred" it was instantly realized by all present that they stood before a master of the king of instruments. The church was filled to the doors to hear Clarence Eddy, the greatest organist of this continent, give the initial performance on a magnificent Karn-Warren pipe organ, just installed, and the breathless interest and hearty rounds of applause which followed after each number was evidence of the great enjoyment and appreciation of his masterly performance. Mr. Eddy is not only a past master of the great technical difficulties of the organ but displays a delicacy of touch and depth of feeling to a degree rarely found in an organist.—The Winnipeg Telegram.

* * * His consummate knowledge of phrasing can make tolerable to the ears of the non-musical mind the intricacies of a concerto or the interminable windings of a fugue, while his long and varied experience enables him by means of registration to produce the most beautiful effects, ranging from the delicate pianissimo to the thunderous notes of a Guilmant chorus.

Bossi's "Chant du Soir" and Elgar's "Sursang Corda" were illustrations of perfection in the art of phrasing, besides showing the lovely qualities of the softer stops.

For full elucidation of the new organ's tonal volume in all nuances Guilmant's fifth sonata takes precedence over anything played last night.

Mr. Eddy gave a magnificent interpretation to this masterly composition.—The Winnipeg Tribune.

Musical Clubs.

The American Musical Directory, published at 419 St. James Building, New York, contains the list of musical clubs and societies in the United States and Canada, with addresses of the officials.

Fredonia, N. Y.—The Masonian Society, under direction of Henry J. Humpstone, gave a concert, assisted by Mrs. Humpstone.

Tacoma, Wash.—The Orpheus Club at their concert made a brilliant success and gave, it is said, the most finished program of concerted music for men's voices that Tacoma has heard. The Orpheus Club in personnel this year includes the following officers and members: Conductor, Keith J. Middleton. Officers—Honorary president, Frederic Mottet; vice president, Louis W. Pratt; secretary-treasurer, O. C. Whitney; librarian, William A. Bull; M. C. Chamberlain, A. Draper Coale, Dudley Eshelman, Thomas J. Handforth, Edward R. Hare, Donald McPherson, Jonathan Smith, August Von Boecklin, William A. Bull, Frank B. Burke, I. Jay Knapp, F. A. Scott, William W. Seymour, George A. Stanley, William E. Tinling, O. C. Whitney, John R. Leahy, Harry R. Maybin, Maunsell J. Mitchell, Charles Mason, Louis W. Pratt, Charles S. Rosin, Benjamin S. Scott, W. B. Bushnell, George S. Davis, William W. Dow, William Harry, Edward J. Manion, Samson E. Tucker, Oscar Tuell, Randall S. Williams.

Louisville, Ky.—The following were elected at the sixth annual meeting of the Philharmonic Society for the ensuing year: A. R. Cooper, president; W. Bernheim, vice president; C. M. S. Hebel, treasurer, and Julius Wanner, secretary. Andrew Broadus, T. E. Basham, Ernest W. Sprague, Henry Schimpeler and Fred W. Keisker compose the new directory.

Worcester, Mass.—The Lothner Musical Club gave a musicale, to introduce Giuseppe Pettine, of Providence, R. I., who will teach in the Lothner School. The program was interesting and included compositions by Wieniawski, De Beriot, Beethoven and Chopin. Mr. Pettine also played a group of his own compositions.

Galesburg, Ill.—The musicale given by the Galesburg Club was one of the best in the series. Mrs. H. F. Kimber, Harriet Kimpton, J. Edward Williams, Kelly Alexander and the Knox College Quartet made up the personnel of the musicians who appeared.

Oneida, N. Y.—At the meeting of the Morning Musicale Mrs. A. C. Potter, Mrs. Fred Green, Miss Ruby, Agnes Adams, Mary Garvin, Mrs. Clark Tyler, Florence Carter, Miss Harter, Mrs. Theo. Coles and Bessie Hatch gave the program.

Ills., N. Y.—A new musical organization has recently been formed. The officers chosen are: President, Mabel Bushnell; vice president, Mabel Fort; treasurer, Charles Silliman; secretary, Nellie Rulison; musical directress, Myra Rice; instructor and pianist, Mrs. Duddleston; business manager, Hattie Fort.

Lawrence, Mass.—The last meeting of the Lawrence Woman's Club in Pilgrim Hall was in charge of the music department, Mrs. George B. Sargent, chairman. The program included a reception by the president, Mary Caroline Sweet; Mrs. John W. Crawford, hostess of the day, and Mrs. Sargent. A song sung by Miss Crawford was the opening exercise. The event of the afternoon was the fine recital of "Enoch Arden" by Bernard Sheridan, superintendent of schools in Lawrence. The accompanying Strauss music was played by Mrs. Chatteley.

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NATIONAL FEDERATION OF MUSICAL CLUBS.

THE Amateur Musical Club, of Chicago, each year devotes one afternoon to federation interests. This season the date fell upon February 13. The program was arranged by Mrs. H. W. Perce and Mrs. Clayton F. Summy. The session was presided over by Mrs. Geo. V. Harvey, the newly elected president of the club.

Postal card invitations, which had been sent out to each member of the club, with the announcement of the subject and of the fact that Mrs. Winifred Hunter Mooney, a representative from the Matinee Musical, of Indianapolis, would be the guest of the day, attracted much interest and resulted in a large and enthusiastic company of musical women, who, in spite of the zero weather, assembled in the Fine Arts Building to do honor to the National Federation and the Amateur Club's guest.

Mrs. W. C. Lawson, vice president of the middle section, opened the afternoon with an address which gave the audience a very clear idea of the federation work and of its meetings (both biennial and sectional), especially of the sectional festival held during the World's Fair in St. Louis.

The place of honor on the program was awarded to Mrs. Mooney, who gave on her first appearance a double number, the "Funeral March," from "Bergliot," of Grieg, and Martucci's "Studio de Concert." Later in the afternoon Mrs. Mooney played the "Domain of Hurakan," by Arthur Farwell, the exponent of Indian melody in modern composition. Mr. Farwell has based his composition upon the sentiment

"Over the waters passed Hurakan, the mighty wind,
And called forth the earth."

These three selections, which were all of the modern school, were most interesting. Mrs. Mooney possesses the power of the deep musician, combined with the delicacy and daintiness of the ideal woman. She is a most correct player, with an admirable technic, added to a depth of soul which speaks directly to the heart of her hearers. Her encore was a dainty little summer song by Agatha Grondahl.

Joseph Schruers, clarinetist of the Chicago Orchestra; Chris Anderson, baritone, and Noah Steinberg, pianist, with Edwin Schneider, accompanist, all of Chicago, added greatly to the enjoyment of the program. Dorothy Groves Wood, of the Amateur Club, sang Richard Strauss' "Geduld" and Garnet Wolsey Cox's "The Rain." The accompaniments—other than those of Mr. Anderson, which were played by Edwin Schneider—were furnished by Mrs. Latham and Annette R. Jones, both of the Amateur Club.

This proved to have been one of the most important and entertaining afternoons in the experience of the Amateur Club, and gave added zest in the minds of the members to the club's connection with this great organization, which is doing so much in making possible an exchange of ideas between the amateur musicians of America.



The Friday Musical Club, of Boulder, Col., enjoyed a program of ensemble music at its last meeting. The "Pastoral" symphony of Beethoven, was given as a piano quartet, and a vocal quartet of members of the club sang Kjerulf's "Last Night" and "By the Sea," by Rees.



The Tuesday Musical Club, of Denver, in the midst of its preparations for entertaining the next biennial convention, is reveling in the opportunities afforded for musical enjoyment by the season of grand opera in English now in progress in that city under the management of Henry W. Savage. Additional interest is afforded by the fact that a prima donna soprano of the company, Jean Lane Brooks, is a former Denver resident, and was one of the most popular members of the Tuesday Musical Club.

February 16 Fritz Kreisler, the famous Austrian violinist,

appeared before the club in a recital, with the assistance of the Tuesday Musical's chorus, under the leadership of Hattie Louise Sims. On the 15th of February the Apollo Club gave its annual concert with David Bispham as the assisting artist.

GEORGE BECKER'S TESTIMONIAL.

WEDNESDAY evening, March 29, a testimonial concert is to be given in Mendelssohn Hall for George Becker, the courteous manager of the concert ticket agency at the music store of Charles H. Ditson, 267 Broadway. Mr. Becker has a personal acquaintance with many of the leading musicians of the day and thousands of lesser musical personalities and students. In appreciation of the numerous courtesies Mr. Becker has shown through many years of service, managers, artists, and hundreds of concertgoers have combined to make the testimonial a success in every way. For forty years Mr. Becker has been connected with music in New York.

At one time Mr. Becker was librarian for the late Theodore Thomas, from which position he resigned to

gained public approval in the past, owe their first start to Mr. Becker.

This is Mr. Becker's fourth year at Ditson's, and it is through his ability and untiring efforts that the ticket office there has become a fixture in the musical life of the metropolis.

The artists who have consented to appear at Mr. Becker's concert are Mrs. Hissem de Moss, Herman Hans Wetzler and the Kneisel Quartet.

Reception to Panzner.

KATE S. CHITTENDEN and Mr. and Mrs. Herwegh von Ende, of 212 West Fifty-ninth street, gave a reception on Friday evening from 5 to 7, in honor of Karl Panzner, the conductor from Bremen, who directed last week's Philharmonic concerts. Among those who met Professor Panzner were Mr. and Mrs. B. Bracken, Count and Countess Beroldingen, Mr. and Mrs. T. E. Cowlin, Mr. and Mrs. Durant Cheever, Mrs. Henry Draper, Mr. and Mrs. J. Inglis, Mr. and Mrs. W. Bliss, Miss Barnes, Mr. and Mrs. George Glaenzer, Mr. and Mrs. Seth Low, Mr. and Mrs. Stanford White, Baron Schilling, Mr. and Mrs. Charles H. Steinway, Mr. and Mrs. George de Forest, Herr Anton von Rooy, Miss Callender, Miss de Forest, Dr. and Mrs. W. T. Bull, Mrs. C. B. Alexander, Mr. and Mrs. Louis H. von Gaertner, Mr. and Mrs. C. H. Ditson, Judge and Mrs. Truax, Dr. and Mrs. Holbrook Curtis, Mr. and Mrs. Hermann Hans Wetzler, Albert Morris Bagby, Mrs. John B. Drexel, Mr. and Mrs. J. West Roosevelt, Miss Emma Thursby, Miss Emma R. Trapper, Alfred Hertz, Mr. and Mrs. Eugen d'Albert, Walter Damrosch, Mr. and Mrs. Eugene Ysaye, Mr. and Mrs. Leonard Liebling, Frank Damrosch, Mr. and Mrs. Nahan Franko, Sam Franko, Lillian Nordica, Aino Ackté, Emma Eames and Mr. and Mrs. Stengel (Madame Sembrich).

Kneisel Quartet Concert.

ON Tuesday evening, February 28, the Kneisel Quartet gave another of its New York concerts at Mendelssohn Hall, and exhibited the same qualities which have characterized its playing for years past. In the Brahms piano quartet, C minor, and Beethoven's string quartet in F major, op. 59, the Kneisel Quartet exhibited a polished, cold, glassy tone, and a degree of technical finish that verged on the mechanical and lacked all brilliancy. The redeeming feature of the Brahms number was the exquisitely sympathetic playing of the piano part by Arthur Whiting, a musician and pianist par excellence, who knew his score to a dot, and welded himself into the ensemble with rare skill and mastery. His piano tone is capable of infinite color and dynamic modulation, and his technic is much more than ample for any requirement in solo or ensemble work. Whiting's firm sense of rhythm several times lent backbone to the scherzo of the quartet, at moments when the string contingent were inclined to stray a bit. The pianist used, at his own suggestion, a Mason & Hamlin baby grand piano without the top, instead of the conventional concert grand, and the effect was particularly pleasant. The smaller piano never overpowered the strings, and blended admirably with them in tonal quality.

Between the two quartets Alwin Schroeder played the well known Locatelli sonata for violoncello, and had a perceptible struggle with its unusual technical difficulties. His intonation was impure and his conception lacked authority and breadth. The whole sonata was made to sound as though it were the 'cello part in a string quartet. Mr. Whiting accompanied the work on the piano with fine tact and sympathy.

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CHICAGO, March 4, 1905.

EVENTS impress themselves upon us and remain in our memories, so that at will we can recall them in our imagination, and the scenes and sounds live again. One of these was some eight years ago, when Emile Sauret played the Mendelssohn violin concerto in 1866, with the Chicago Orchestra, under Theodore Thomas' direction. The scene was the Auditorium, and the noble performance of that evening is still remembered vividly by those who were fortunate enough to have been present at that time. But none the less fortunate were those who yesterday filled Orchestra Hall and heard again this peer of violinists.

He chose one of the greatest concertos written for the violin, the Dvorák, op. 53, a composition of great technical difficulty, Slavonic in thematic material, and a work that makes great demands upon the orchestra as well as upon the soloist.

The first movement is in the regular sonata form, and gives the soloist in the first place an opportunity to show his technical facility. The second movement is taken up without the usual break, and is highly romantic and melodious. In this movement the sympathetic tone of Sauret fascinated his hearers, so that at the end of the movement the audience was spellbound. The third movement is a spirited rondo, and was given with an astounding amount of temperament and virility. At the conclusion of the concerto the sensation Sauret aroused caused him to reappear again and again, until he finally played one of his own compositions, "Farfalla," accompanied by the orchestra. Even when this was finished he was recalled repeatedly, so that for some time the program could not continue. Few violinists possess the gracious personality of Sauret, few have reached the technical heights he has attained, but it is doubtful if anyone can claim such a sympathetic tone as he can conjure from his instrument.

This was the eighteenth public rehearsal of the Chicago Orchestra and Frederick A. Stock conducted a program which was one of the most important of the present season.

The "King Stephen" overture by Beethoven is a highly interesting composition and received a notable interpretation. In the Brahms symphony in F major, op. 90, the third which he composed, the orchestra played with spirit and great finish. It has often been said that after Beethoven Brahms is the composer who has written in this form the most complete works, and surely the symphony performed yesterday compares favorably with those of the great Bonn master, not only in noble themes, but also in harmonic construction and in development.

We have recently had the opportunity to notice Mr.

Stock conduct Beethoven and his work has been found to be authoritative and traditional; but yesterday in Brahms' symphony he gave evidence of being one of the greatest orchestra leaders we have. He conducted as if inspired and the orchestra seemed to rise to an artistic level in their playing never reached by them before.

The last number, a suite, op. 16, "Ein Marchen," by the Bohemian composer, Joseph Suk, is an elaborate work, rich in orchestral coloring and suggests scenes which might easily have taken place on the banks of the Moldau.

This remarkable concert will be repeated this evening.

D'Albert and Stock.

Many artists are satisfied to exploit their talent in one direction only—some have often appeared in two capacities—but it is seldom that one may be found who is versatile to such a degree that he can essay successfully three tasks and carry them to an artistic conclusion. Eugen d'Albert appeared last Monday evening, February 27, in Orchestra Hall in the triple role of composer, conductor and pianist. Separately considered, mention should be made first of his compositions. His overture "Improvisor," which has been heard here before under Theodore Thomas, proved to be a scholarly work that redounded much to his credit. The orchestration of the themes is interesting and proved as a whole spontaneous. The same may be said of his four songs, sung by Madame Hermine d'Albert with feeling and taste, and which pleased the audience to such a degree that the last of these had to be repeated. As conductor, d'Albert displayed character and authority, the orchestra played the numbers under his direction with precision and he dominated the men with enough of his personality to gain the approval of the listeners.

As pianist, much has been written about him. It is conceded by all who have heard him that he is a star in the pianistic firmament, and in his performance of the E flat concerto of Liszt he stands practically alone. He was applauded vociferously after the concerto and gave his brilliant scherzo as an encore.

Frederick Stock conducted the orchestra for d'Albert in the Liszt concerto, and also in the other numbers on the program, which consisted of the Weber "Oberon" overture and the Liszt symphonic poem "Les Preludes." These again showed Mr. Stock most favorably as a director equipped with the highest qualifications.

Wednesday evening, March 1, in Music Hall, Noah Steinberg, a young pianist, gave an ambitious recital. His selections were the Chopin B minor sonata, the Schumann

"Carnaval," the rhapsodie, op. 79, No. 1, by Brahms; the tarantella "Venezia e Napoli," by Liszt, and a number of smaller pieces by Rubenstein, Tschaikowsky and Moszkowski. There were some very good moments in this young man's playing, especially so in the carnaval and in the Liszt tarantella. He has a good technic and is musical; what he lacks as yet is a keen rhythmic sense and strength. Both of these failings, if we may so designate them, he may yet overcome, and we will then have in him a good acquisition to the pianists of the city.

An Evening for Antiquarians.

Not antiquarians in the sense of ages ago, as some have put it, but of recent centuries. Thursday evening, March 2, brought back to us in Music Hall the music of the Elizabethan era, performed on some of the instruments then in vogue, and played and sung by Mr. and Mrs. Arnold Dolmetsch, assisted by Kathleen Salmon, all clothed in costumes of the sixteenth century. These artists have evidently studied the subject minutely, and appeared before an audience which almost tested the capacity of the hall.

The used a number of old fashioned instruments, consisting of the harpsichord, virginals, viol d'amore, viol da gamba and the bass viol, and played alternately on one, then another, and finally ensemble on two and three of them. Of course, from our standpoint the music of the old masters is today quite inadequate for our notions, but when played as originally intended, on the original instruments, they have an interesting and highly instructive aspect. It was surprising to many to note the different tone qualities which can be produced on a harpsichord; the "Harmonious Blacksmith," by G. F. Handel, as performed by Miss Salmon, who showed a good technical command of the instrument, was from beginning to end a real artistic treat.

Not much can be said in praise of the songs of those days. They are written in a very primitive manner, the

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the harmonic structure being of the simplest. The concert as a whole, though, afforded an entertaining and interesting evening with three very charming personalities.

CHICAGO NOTES.

Vernon d'Arnall's Press Notices.

Vernon d'Arnall, of Chicago, is a baritone who has found favor wherever heard, and the reason is obvious in the fact that he is more than a mere vocalist—a musician of high attainment and artistic temperament. The embodiment of sensitive refinement. The stories of his lieder "live" in their vivid and fascinating recital, and one follows the varying moods with ease. Withal D'Arnall's vocalism is rich in timbre, mellow and consequently most sympathetic, yet is his voice not of resplendent magnificence. As lieder singer he seems destined to continue unusually successful. Of keenest interest was the artistic rendition of Hugo Kaun's "Dahlein." He was enthusiastically applauded. The accompaniment was played by Marx Oberndorfer. Two other songs from the same pen—"Walkauber" and "Der Sieger"—followed.

A woman composer is still of sufficient scarcity to create somewhat of a sensation, especially when the works are imbued with as earnest a nature as are the five songs by Eleanor Everest Freer, of Chicago, sung on this occasion for the first time in Milwaukee. The audience received them very cordially and asked a second hearing of "Cherry Ripe." Mrs. Freer is also author of a set of lyric studies for the piano which are highly interesting and particularly effective. In fact, some good things may be anticipated from this source. A group of Schubert and Schumann songs opened the program, and three French songs closed the enjoyable concert. The exceptionally fine accompaniment of the singer himself to the two encores should not be left unmentioned. Before taking up singing as a profession Mr. d'Arnall was a pianist, a fact which has not a little to do with his present thorough musicianship.—The Evening Wisconsin.

Franz von Vecsey, the marvelous boy violinist, will make his farewell appearance in Chicago next Sunday afternoon, March 12, at Studebaker Theatre under the direction of Daniel Frohman and F. Wight Neumann. He will be assisted at the piano by the German professor, Herman Zilcher, who will act as solo pianist and accompanist. This will be the last opportunity the Chicago people will have to hear this wonderful boy, whose musical qualities have placed him in the front rank of living violinists.

Jeannette Durno-Collins has been engaged as the piano soloist at the Ann Arbor festival in May, 1905.

There will be an interesting pupils' recital at the Bush Temple Conservatory next Saturday afternoon. Among the talented pupils who will appear on this occasion are Ruth Harrison, Irene Malberg, L. Eslane, Ralph Harrison, Dorothy Hine, Frances Wiley, Hazel Black, Verna Jevne, Gertrude Hohenadel and Mamie Oppenheim.

Although the spring term is some distance away for the Bush Temple Conservatory, the accession of new pupils is continued. Last week there was a considerable registration representing Chicago liberally and a number of pupils came from far Western points.

Wm. L. Bush, president of Bush Temple Conservatory, has just returned from an extended tour of the South and states that he was more than gratified over the results of the inaugural concert given under the auspices of the Memphis school during his stay in that city. He is also

very much pleased with the outlook for the new music school in Dallas, Tex., and expects to be able to make some very good announcements shortly concerning desirable concessions to the faculty of the Bush Temple Conservatory.

Fannie Bloomfield Zeisler resumes her classes in the Bush Temple Conservatory next Monday.

William L. Bush, of the Bush & Gerts Piano Company, is looking forward to the opening recital of the Bush Temple Conservatory in Memphis, which is to be given in the new hall on March 7, with considerable interest. On that occasion Frieda Siemens, a distinguished young pianist, who appeared before the Chicago Trade Association at its last annual banquet, will be the artist, and a program of unusual interest, embracing the classic, romantic and modern school of compositions, is promised.

The new Bush Temple in Memphis will present a very desirable addition to that city in every way of a concert hall for high class affairs. The concert hall, which is on the second floor of the building, is 30 by 160 feet, has a beautiful little stage completely equipped, and chairs for 300 people. The finish is in hardwood throughout and the mural decorations are from the brush of Du Val, a famous artist. This bijou auditorium is said to be one of the most complete as well as one of the handsomest halls in the Southern States. The upper portion of the building is devoted to the offices and studios of the conservatory. They are sound proof, handsomely finished and complete in every detail.

Mrs. Minnie Fish-Griffin's Notices.

In spite of the heavy snowstorm of last evening a good sized audience assembled at the Women's Club to hear Minnie Fish Griffin. The little lady proved to be all that was expected and more. She is enchantingly pretty and graceful and winning of manner, and had a hearty round of applause on her own account before she had sung a note.

Her voice proved to be of a very melodious and pleasing quality, and she sang with delightful ease and finish. A more enthusiastic and admiring audience has seldom been seen in the Women's Club, and each number was received with a warmth which must have been gratifying to the fair singer. Among the most pleasing things on the program were the three Spiering numbers; "Awakening," by Mason; two charming little songs, "The Father's Lullaby" and "Pitty Pat and Tippy Toe," and the last number of all on the program, "My Lover Comes Over the Sea." Katherine Howard plays a masterly accompaniment and added no little to the evening's enjoyment.—Peoria, Ill., Evening Star.

Minnie Fish Griffin more than met the expectations of her audience last evening in Music Hall. She sang a program of songs, ranging through the classical, romantic, modern German, English and French composers, which was a complete delight to everyone.

The program she sang last night was a taxing one in many respects, covering as it did so wide a range; but when Mrs. Griffin sang the last song she was in as good voice as when she began. The audience was small but greatly pleased throughout. Possibly one of the most pleasing features of Mrs. Griffin's work is that she seems to have absolutely conquered the art of enunciation. Every word was distinctly uttered, and whether in French, German or English not a syllable was lost. An art indeed, and worthy of highest commendation. But added to this is the beauty of her voice, the charm of her personality and the artistic interpretations of which she is so consummate a mistress. The quality of her voice is rich and musical, and the dramatic fervor with which she sings gives the brilliancy and depth of color that strengthens and intensifies its artistic worth. The recital was a distinct musical success, though possibly the same thing may not be said of the financial side of it.—Peoria, Ill., Herald-Transcript.

Members of the faculty of the Columbia School of Music were heard in concert in Kimball Hall Thursday evening, a program of eight numbers being given by Mary Florence Stevens; Winifred Wallace Lamb and Edith Kellogg, pianists. Some of the numbers on the program were the "Carnaval," Schumann; valse, op. 47, Glazounow, and songs by Brahms, Strauss, Lund and Beach.

This was Miss Stevens' first appearance as a member of the faculty and she amply justified the expectations of her friends in the artistic rendition of her numbers. She was well received by the audience and enthusiastic recalls after each number attested fine appreciation of her work. A feature of her program was a group of songs by Mme. Signe Robard Lund, with the composer at the piano.

Miss Lamb and Miss Kellogg have been heard before, but never to more advantage than on this occasion. Miss Lamb shows a noticeable development of all the virtuoso qualities and plays with maturity and a broad conception of musical values. She is technically equipped for the severest demands and plays with an inborn temperament and musical feeling that adds a distinct and rare charm to all her work.

Miss Kellogg is one of those unusual artists whose playing reveals not only her technical equipment, broad and intelligent musicianship, but always gives real pleasure to her auditors because of her apparent sympathetic understanding of the musical side of all she presents.

Both these young artists are in growing demand for concert work and the future holds much of promise for them.

The nineteenth program of the Chicago Orchestra, Frederick A. Stock conductor, March 10 and 11, will bring the renowned pianist Vladimir de Pachmann as soloist. He will play the F minor concerto, op. 21, Chopin. The rest of the program comprises the "Euryanthe" overture of Weber, overture, op. 52, Schumann, and the well known C major symphony, No. 10, Schubert.

The Misses Helen Allyn, Louise Harrison and Belle Cooper and Notty Lyberopoulos and Joel Mossberg, all pupils of the School of Opera of the Chicago Musical College, gave the third act of "Faust" in Italian in Music Hall this afternoon, under the direction of William Castle, with full scenery and orchestral accompaniment. Helen Allyn especially deserves mention for her excellent work in the role of Marguerite. All the others did well and the performance was one of the best given so far by the school.

Allen H. Spencer.

Allen Spencer has recently given recitals at Galesburg, Ill., and Columbus and Delaware, Ohio. The following are excerpts from press notices received in these cities:

The player on Thursday evening is truly an artist of rare ability, and his playing shows years of hard work and consistent study. Upon his first appearance he was greeted with an ovation, and several times during the evening was called upon for encores.—Republican Register, Galesburg.

As the last notes became inaudible everyone realized that there had closed one of the finest piano recitals ever given in Galesburg.—The Knob Student, Galesburg.

He plays with precision and force, his mastery of technical details so apparently easy that students are inspired to attempt and accomplish big things. His tone sings beautifully and his pedal-

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ing is commendable for its special intelligence. Altogether his numbers were delivered with a quality of musical sincerity rarely found in the average concert pianist.—Ella May Smith, in Ohio State Journal, Columbus.

This was Mr. Spencer's second appearance before the public in Delaware, and his reputation as a pianist has not diminished. The artist proved that he is indeed a pianist of rare ability, clear, smooth technic and excellent interpretations of the best compositions that have been given to the pianist.—Evening Gazette, Delaware, Ohio.

Bispham-Bond Recital.

April 2 David Bispham will sing two groups of songs by Carrie Jacobs-Bond, accompanied by the composer, at Studebaker Hall. Mrs. Bond, who has been on a visit in New York recently, has met with much success at private musicals.

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"EXPRESSION IN SINGING," by the late John Howard, contains solution for vocal problems. There are over thirty written lessons for developing the voice. The subjects discussed and explained cover the greatest range. We complete the list with the last eight captions of chapters:

CHAPTER XXIV..... Note Connection

Notes made distinct by letting the voice drop between them—checking the voice efforts—EX. (to relax chord stretching efforts)—the drop for greater intensity of expression—"Love once again"—the drop not noticed by the audience.

CHAPTER XXV..... Appoggatura

The word derived from an Italian root, meaning, to lean—undoubtedly appoggatura—attached to dotted main notes—concealed syncopation—rare connection with main notes through portamento—seldom found toward the close of a song—carelessness of song writers—should always have artistic quality—amateur usually hurried the appoggatura—grace notes should also have good quality—good artists do not hurry effects, the amateur is usually in too great a hurry.

CHAPTER XXVI..... The Swell

Usually preceded by a full inspiration—great artists usually prolong it as far as their supply of breath safely warrants—affords chance to combine all vocal resources—expiration—sustaining climactic force—frequent fault of making the decrescendo disproportionately short—swell terminates in mezza voce.

CHAPTER XXVII..... Mezza Voce

Not merely a weaker tone—smaller vocal chords—smaller spinal contact—softer quality—palatal oscillations—quality of mezza voce explained—less firm contact with the cervical spine and proportionately stronger effort of the palatal muscles—quality usually suggests nasal—how to gain mezza voce—how to be distinguished from falsetto—fine examples afforded by Campanini and other artists—test of mezza voce—Cujus Animam.

CHAPTER XXVIII..... Tempo Rubato

Tempo rubato, stolen time, should never disturb the hearer's conception of the melody or theme—should never make the rhythm or

beat of the measure at all doubtful—less used of late—melody, when known by heart, admits of more extravagant tempo rubato—cannot be said to occur at close of ballad or aria—mildly, but very frequently employed to vary passages of equal short notes—two kinds of tempo rubato—highest note of passage usually steals the most time—second syllable of disyllables usually steals from the first syllable—rules difficult; taste must decide—Jewel song in "Faust" as sung by Emma Eames.

CHAPTER XXIX..... The Trill

How suggested to Clara Louise Kellogg—more rapid than a run—decided, first, by movements of tongue; by movements of the throat—Ex. (to gain the trill).

CHAPTER XXX..... Portamento

The portamento; four kinds (1) regular portamento; (2) slilar di voce; (3) the anticipatory portamento; (4) strascino.

CHAPTER XXXI..... The Phrase

The phrase; its beginning; endings—climax—the anticipatory note.

Fletcher Music Method.

THERE has been such a demand for the Fletcher method from California and the Far West that Mrs. Fletcher Copp, the founder of the method, has decided to go there to teach a class after her summer class closes in Boston. There have been so many copyists of the Fletcher method that she sees the necessity, now that the demand for teachers has grown beyond her power to fill, to prepare teachers who have proved their ability with their success with children, to help in the work of teaching teachers. First of all these teachers must have taught the complete system in its present improved condition to a number of children successfully; they must have taken up some psychological study known to be of value, and lastly they must return to Mrs. Fletcher and take the special normal course.

The February meeting of the Fletcher Musical Association met in Mrs. Fletcher Copp's studio Tuesday evening, February 21. After a short business meeting a lecture was given by Dr. Scott dealing with the psychological uses of emotions and their relation to music, after which there was an interesting discussion. After light refreshments were served and a social time the meeting adjourned. The next meeting will be the annual meeting in June. This is a unique association established for the purpose of keeping all of the Fletcher teachers up to date in the ever growing method, and for the purpose of establishing a centre where all ideas in regard to teaching young children music can be discussed and their value proved.

A paper is published for the F. M. M. teachers all over

the country, so no teacher need feel isolated in her work, and her problems can be brought before the whole association if she wishes. It is a great source of inspiration to the teachers.

The Fletcher music method is fully established in England and Germany, as well as in this country, Mrs. Fletcher Copp having lectured and taught in Europe extensively for several years, and she has the endorsement of the best teachers and musicians of that country. In the comparatively few years since the Fletcher method was first originated the amount of work done is almost incredible, and has been of invaluable aid to teachers.

Johnson in Verdi's Requiem.

EDWARD P. JOHNSON, the tenor, sang in a splendid performance of Verdi's Requiem in New Haven, under the direction of Horatio Parker. The criticisms include these opinions about Mr. Johnson:

Mr. Johnson, the tenor, was new to New Haven, but he made an excellent impression. Mr. Johnson has a wonderfully clear and true tenor voice, with plenty of force and character to it, and a quality of tone unusually appealing. His solo, "In gemisco," was his best piece of work during the Requiem. In all he did there was that about it which marked the true artist, a voice—and the brains to use it.—The New Haven Palladium.

Mr. Johnson was new to New Haven audiences, but he made a good impression. Mr. Johnson, in his solo "In gemisco," showed a well trained voice and one which had a great deal of resource. His interpretation was appropriate.—New Haven Morning Journal and Courier.

Mr. Johnson, who made his first appearance here, has an agreeable but not large voice, and he uses it with intelligence. There were flexibility and eloquence in his singing of the "In gemisco" and he sustained the high B flat without effort. His style is well suited to such work as the Requiem.—New Haven Evening Register.

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Popular Piano Music.—"All work and no play," &c., is a proverb that applies as much in music as everywhere else. Symphonies, sonatas and string quartets are beautiful and noble forms of art, we all know, but they are too stern as a continuous diet for the layman. He must have some lighter manner of music for his ordinary moods. And it has been the aim even of great composers to supply this demand for merely melodious music, and they have all written works in the simplest styles and forms for piano, for voice, and for violin, and other instruments. Wm. A. Pond & Co., a house that is in touch with every American musical movement, has long devoted a part of its widespread energy to putting on the market a superior grade of light, pleasing instrumental music, suitable particularly for salon and teaching purposes, and the latest batch of the Pond output brings several interesting contributions to the "layman's literature" of music, as it might be termed. First and foremost there is J. Christopher Marks, with a clever and characteristic morceau entitled "The Jester." It is catchy in rhythm, genial in melody, and so made that there are in it no technical scarecrows to keep away the more timid pianists. "My Darling," a polka impromptu, by G. W. Ulrich, is an excellent teaching piece, of the sort that interests the pupil and does not act as a soporific on the instructor. "Eeblee," a march two-step, by Ione Hoiles Marston, has rhythm and movement. "Twinkling Stars," an intermezzo, by Charles J. Wilson, is a pleasant little salon piece, light, graceful and easy to play.

Gustave Kobbé is an indefatigable contributor to musical literature, and being eclectic and liberal and free from the influence of any school, tendency or chauvinism, he

succeeds in giving an unprejudiced account of the events he describes or the personalities he discusses. The latest from his pen on a musical matter comes from the Oliver Ditson Company and is an illustrated composition called "The Opera Singers," a pictorial souvenir, with biographies of some of the most famous singers of the day. The illustrations are excellent and the text of Mr. Kobbé interesting, and as a souvenir volume the book will certainly find a large sale.

A handbook to Chopin's works, by G. C. Ashton Jonson, has just been published by William Heinemann, London, for the use of concert visitors, pianists and Pianola players. This latter feature of the purpose of the publication is one of the recent reminders that the Pianola player has become a fixed institution in the modern musical household, in which art in its highest form is cultivated. This handbook should be in the library of every musician and particularly of every aspiring pianist, and for those who are using the Pianola player it is of exceeding interest. In all respects it is a useful volume.

Boice-Woods and Allen.

LUCIE BOICE-WOOD and Rusling Wood, soprano and baritone, and Emily Blanche Allen, violinist, took part in the last of the series of Cecilian Club recitals in Freehold, N. J., February 7. Two criticisms follow:

It was a recital given by Lucie Boice-Wood, soprano; Rusling Wood, baritone, and Emily Blanche Allen, violinist. All these musicals have been of a high order, both as to selections and artists, a rare treat to the music lovers of this town as well as to the club members. It is seldom we hear more beautiful, highly cultivated voices than was our privilege in listening to both Mr. and Mrs. Wood. Mrs. Wood has a high soprano, all her tones

being equally pleasing, and wonderful breath control. The cavatina, "La Reine de Saba," Gounod, was most beautifully rendered, but her other songs, some of which were familiar, were just as enjoyable. The "Ave Maria," by Bach-Gounod, with violin obbligato, also "Spring Song," Weil, were exquisite and charmed even the most carefree listener.—Freehold Transcript.

Mrs. Wood delighted Freehold audiences a few years ago when she was a girl, and her performances Tuesday night exhibited a great deal of artistic development. She sang fourteen songs so varied in character that it would have been hard to find one in the audience who was not pleased at some one of them. Most of them were pleased with all of them, and wondered at her versatility.—Democrat.

Becker Pupils' Musicales.

THE third of the present series of musicales was given by Gustav L. Becker for his pupils and their friends at his home, 1 West 104th street, Saturday afternoon. The following pupils played: May Price, Leila Hatch, Charlotte Gibbon, Edyth Alexander, Grace Peckham, Emma Stenz, Cora L. Moshier, Lucile Arnold, Marguerite Watson, Everett Blyth, Ruth Wright, Edna Wilkinson.

Mr. Becker departed from his usual custom of giving a lecture-musical, to permit more of his pupils to appear. Several of these are quite young; two, Miss Wright and Miss Wilkinson, are concert pianists, but the tone of the performance was high throughout, marked with unusual musical feeling and adequate technic. Esther Luce, a ten year old violinist, assisted the pianists.



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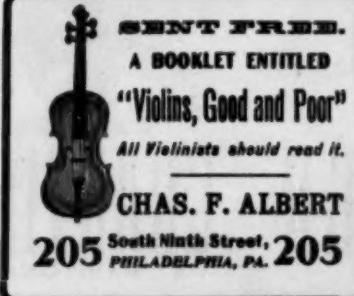
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